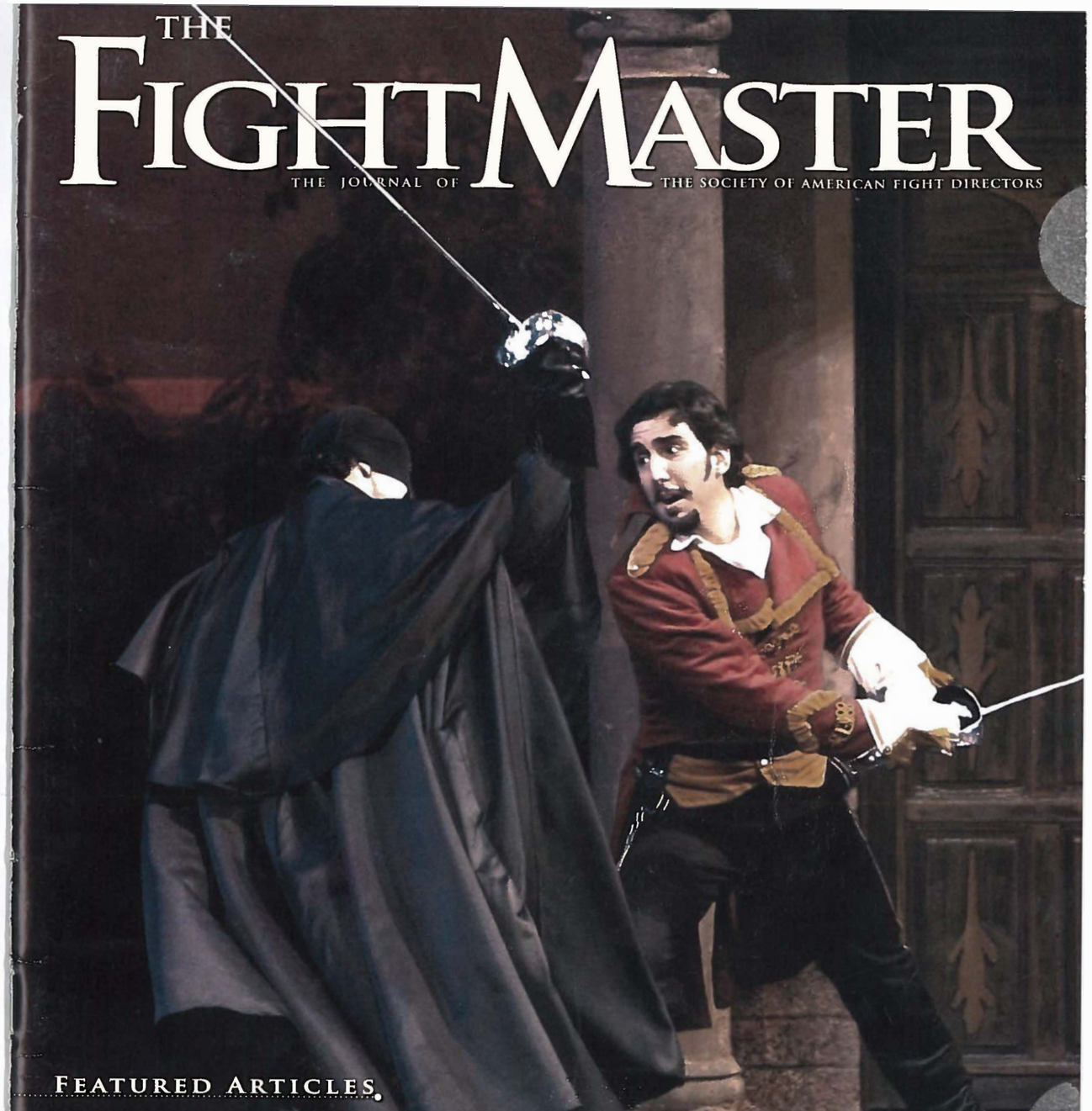
Winter 2010

The Fight Master, Fall/Winter 2010, Vol. 32 Issue 2

The Society of American Fight Directors

THE FIGHTMASTER

THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS



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FALL · WINTER 2010

EDITORIALLY SPEAKING

The Fight Master is officially back in action, but the battle is certainly not over. With such a long line of talented editors and contributors, the wealth of information presented, and very little written record of its creation, I have found it difficult to feel confident in steering the course of this publication. It is a tradition of the SAFD that is fiercely guarded but highly debated when it comes to the details; much like acting, we know when it works or doesn't, but there are as many methods of achieving success as there are actors attempting them. I would therefore like to take this opportunity to shed some light on my goals for the future of *The Fight Master*.

The first phase of getting *The Fight Master* back in print has been achieved; however, we are now on to phase two, which will prove to be lengthier. The second phase, as I see it, will be the research and development stage of this publication. As part of this phase, the first priority will be to review what has been done in the past, so we don't reinvent the wheel. The second will be to establish a business plan for the publication that will reflect the goals of the SAFD, but also include resources from outside our organization. While the SAFD has more cohesion and history in its field than other organizations, there is a vast sea of non-SAFD members doing work in our field that should not be overlooked. If we are to continue to be a leading organization in this field, we need to include information from all sources. I want this publication to be read and valued by non-members as much as members. Our current system does not advocate this inclusion to the extent that I feel is necessary for a global publication on stage combat.

Historically, *The Fight Master* was the newsletter for the organization until *The Cutting Edge* came along to increase the frequency of the information being disseminated. With the introduction of *The Cutting Edge*, *The Fight Master* shifted toward an academic journal format, but not to the extent of most modern academic journals, as those in the academic field know. This issue left *The Fight Master* in the odd predicament of not falling into any specific category; still, most of our membership refers to it as our "magazine" rather than our "journal" or "newsletter." It is therefore my opinion that we run with the publication's current identity and make it the best possible magazine on stage combat.

Many of you know the work in which I collaborated during the transition of *The Cutting Edge*. I've been in contact with Dan Granke, new Editor-In-Chief of *The Cutting Edge*, about having a section dedicated to events, topics, and updates of *The Fight Master*. My hope is that this will enable you to read about the progress we are making on a more frequent basis.

In addition to our publications, I propose taking the communication of this organization a step further by including the website. The website provides instantaneous information and should be the first place you check for up-to-the-moment news pertaining to the SAFD and stage combat opportunities around the world. For those of us who don't have the time to check the web-site religiously, *The Cutting Edge* is set up to recap the information presented on the website over the previous two months as well as add more timely information from the membership. *The Fight Master* will then present timeless information from both within and outside of the SAFD membership that is more in depth, research oriented and experience driven, thus providing perspective and a wider audience. This still leaves the intention of leading *The Fight Master* in the direction of an academic journal in the first place: to provide a method of publication for members in the academic community. As someone heading into this arena, I appreciate such a need; however, I maintain that *The Fight Master* is not the proper venue for this type of information. Perhaps there will be an opportunity in the future that will better suit the needs of our academic endeavors, but let's not get too far ahead of ourselves. After all, the first thing to address is elevating this publication to its full potential.

In order to do this, I need your help. This monumental challenge will not resolve itself without your contribution, so email me with your thoughts on articles you would like to see or, better yet, write. Send me your thoughts regarding this publication, the organization, or what you find interesting about stage combat and would like to read more about. You have the potential to take part of a great tradition that stands at a turning point. Your efforts to contribute, whether with information or questions, strengthen this publication and our organization. Each of you has specialties, aside from stage combat, that can greatly improve the membership simply by sharing what you know or providing leads to those who may have information you deem valuable. What remains important is your participation in the continuation of the tradition upon which this organization was founded: sharing information about safe and effective stage combat.

Michael Mueller • Editor
fmeditor@safd.org

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FEATURES

STANDARDS

Visit the website for The Society of American Fight Directors at www.safd.org.

THE FIGHTMASTER
THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS

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ON THE COVER

CT Paul Steger (left) as Zorro/Diego and FD John Bellomo as Captain Ramone (right) duel like men in the Utah Musical Theatre 2004 season production of Zorro. Directed/Choreographed and Co-Authored by the multi-talented Drew Fracher. Photo also by Drew Fracher.

SUBMISSION GUIDELINES

Editorial and graphic content featured in *The Fight Master* is the product of contributions from SAFD members of all levels as well as from the global stage combat community. Participation is greatly encouraged and submissions are accepted on a rolling basis, with deadlines for the Fall and Spring editions occurring on June 1 and January 1 respectively. For submissions by traditional mail, please send a shipping address request by email.

ARTICLES

Submitted material will be edited for clarity and length with the assistance and approval of the author. Articles should include a short biography 150 words or less, as well as contact information. By submitting material to *The Fight Master*, it is assumed the author agrees the following:

- All submissions are subject to editorial discretion
- All work submitted is assumed to be the original work of the author, and *The Fight Master* will not assume any of the author's copyright liabilities and publication rights.
- Submissions must include any and all necessary supporting documentation (bibliographies, etc.)
- Before publication, author must approve all changes beyond grammar and conventions
- Submissions must be written in a clear and professional manner
- No submissions defaming individuals by name will be published
- Authors are assumed to be working toward the betterment of the SAFD and, thus, will not be paid for submissions

Please forward submissions and questions to:
Michael Mueller - Editor
fmeditor@safd.org

GRAPHICS

Both digital and traditional photographs are accepted; however, resolution will play a factor in where, or if an image is used. All photos should be accompanied by the names of the performers w/ roles (if fewer than five are pictured), photographer, play, playwright, fight director, theatre company, and year of performance. Without this information, we can not give proper credit to the contributors and the picture will not be used.

- Traditional images/negatives submitted by mail should be sent in an envelope clearly labeled "Photos - Do Not Bend," with larger photos secured between cardboard or foam core. Submissions should also include a return self-addressed, stamped envelope.
- Digital images must be submitted in an uncompressed format (RAW, TIFF, PNG or TGA) on a CD or DVD if possible. Images that have been reduced in size to send by email will also be considered as long as a larger version exists that can be requested later. Please do NOT crop or alter photos. Touch-ups and color correction will be performed as needed.

Please forward submissions and questions to:
Nigel Delahoy - Art Director
fmartdirector@safd.org

CONTRIBUTORS

Fight Director **Charles Conwell**, an old swashbuckler, created the stage combat program at the University of the Arts in Philadelphia in 1985. He is now a tenured professor at UArts where proficiency tests are available in all eight SAFD disciplines. He has directed fights for Arden Theater, Dartmouth University, Hartford Stage, Long Wharf Theater, McCarter Theater, Pennsylvania Ballet, Philadelphia Drama Guild, Prince Music Theater, University of Delaware, Walnut Street Theater, Wilma Theater, Yale Repertory Theater, Opera Delaware, Philadelphia Opera, and the Metropolitan Opera in NYC. He is the co-coordinator of the Philadelphia Stage Combat Workshop and the author and solo performer of *Chekhov In Hell* and *Sic Semper Tyrannus*. He is fond of swords, lead soldiers, tomahawks, knives, and crate hooks.

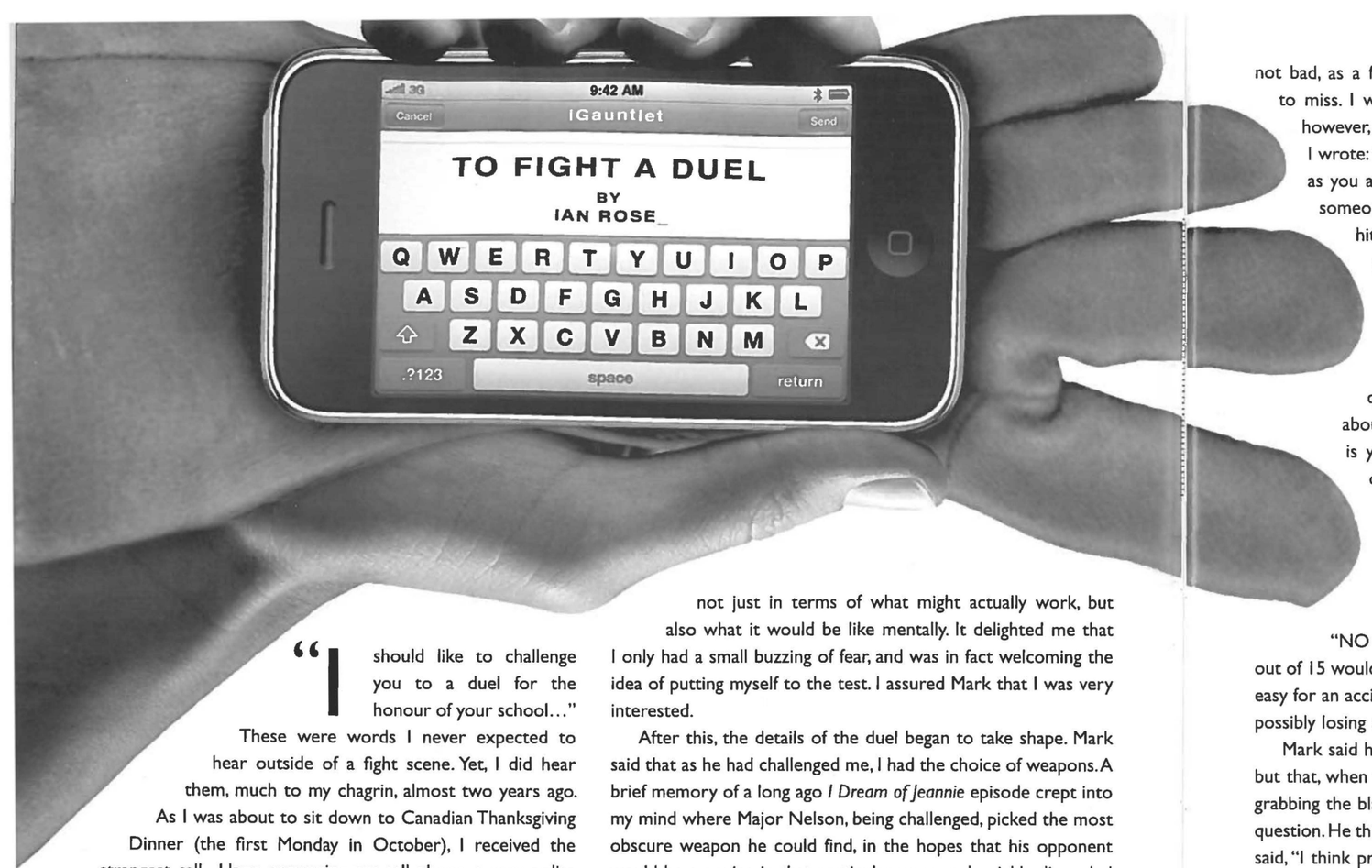
Christopher DuVal is a Certified Teacher with the SAFD and an Assistant Professor of Theatre at the University of Idaho teaching movement, voice, and acting styles. He has been a guest instructor and fight director at many colleges and universities throughout the west. As an actor and fight director, Christopher's work has also been seen at such regional theatres as South Coast Repertory, Sacramento Theatre Company, Laguna Playhouse, Shakespeare Orange County, Utah Shakespeare Festival, Syracuse Stage, John Anson Ford Theatre, Will Geer Theatre, Riverside Civic Light Opera, Dallas Theatre Center, and on a Caribbean cruise. Most recently, Chris was a company member at the Oregon Shakespeare Festival for 11 seasons.

Richard Gradkowski is one of the founding members of the SAFD and is currently an Honorary Member. He is a Fencing Master with the U.S. Fencing Coaches Association and, by reciprocity, recognized by the Academie d'Armes Internationale (the world organization of national Fencing Master's associations). He has competed as an amateur fencer as well as served as Secretary/Treasurer of the U.S. Fencing Coaches Association for eighteen years. He also has a Black Belt in Kendo (Japanese fencing) and has attended the past thirteen Olympic Games, both as a minor official and a spectator. Currently he is employed by the Education Department of the Metropolitan Museum of Art in New York, giving gallery lectures on the Arms and Armor collection.

AC **Jay Peterson** is an actor and fight choreographer hailing from Atlanta, Georgia. Jay is a Marine Corps veteran and served as a machine gunner in both Iraq and Afghanistan.

Ian Rose is a Certified Teacher and Fight Director with The Society of American Fight Directors and Fight Directors Canada, where he also holds the title of Fight Master. In addition to these roles, he is an adjunct professor at Temple University, one of the coordinators of the Philadelphia Stage Combat Workshop, and a second degree black belt in Shotokan Karate. Ian has been staging and arranging fights for commercials, film and stage in the Philadelphia and New York areas for over twenty-five years. His work has been seen at the Riverside Shakespeare and Interborough Repertory Theatre in New York, The Whole Theatre in New Jersey, The Bridewell Theatre in London, MTM Studios in Rome and The Pennsylvania Shakespeare Festival, The Philadelphia Shakespeare Festival, the Philadelphia Theatre Company and Novel Stages in Pennsylvania. For more info see Ian's website: www.ianrosefights.com.

Jim Stark, a Certified Teacher and Great Lakes Regional Representative, is Professor of Theatre at Hanover College and Associate Director for Culture with The Rivers Institute. This issue is his third appearance as a reviewer for *The Fight Master*.



"I should like to challenge you to a duel for the honour of your school…"

These were words I never expected to hear outside of a fight scene. Yet, I did hear them, much to my chagrin, almost two years ago.

As I was about to sit down to Canadian Thanksgiving Dinner (the first Monday in October), I received the strangest call. Upon answering my cell phone, a very polite voice with an accent said, "Ian Rose, please?"

"This is he." I responded.

The voice on the other end of the line said, "Well then, I should like to challenge you to a duel for the honour of your school."

"I'm sorry," I said. "It sounded to me like you said you wanted to challenge me to a duel."

"Yes. Truly. Would you be interested in that sort of thing?"

"Well, I don't know, you know it's not every day someone calls me up to challenge me to a duel." My first thought was that it was a friend having me on, but the gracious gentleman on the other end of the line introduced himself as Mark[I] from Northern Ireland, a historical fencer. I began to believe this might be in earnest. "So, uh…how did you get my number?"

"I saw your website?" He replied.

"Ah, Yes." After several more minutes of questioning, I affirmed that Mark really did want to challenge me to a duel. I was able to gather that having seen my website, which has a home page caption of "Wanna Fight," Mark thought I might welcome a challenge of this nature. Honestly, for many years I have wondered what engaging in "real" combat would be like, not just in terms of what might actually work, but also what it would be like mentally. It delighted me that I only had a small buzzing of fear, and was in fact welcoming the idea of putting myself to the test. I assured Mark that I was very interested.

After this, the details of the duel began to take shape. Mark said that as he had challenged me, I had the choice of weapons. A brief memory of a long ago *I Dream of Jeannie* episode crept into my mind where Major Nelson, being challenged, picked the most obscure weapon he could find, in the hopes that his opponent would be a novice in that particular weapon. I quickly discarded such foolishness. If I was going to fight a duel, I wanted to do it right. I asked Mark what would be his choice of weapons, as I didn't want to pick anything to which he had no exposure. He said he would be more comfortable if it were either rapier or small sword. I told him that I wanted to think about it, but I was automatically leaning toward small sword.

We then discussed wardrobe. Mark asked if we would wear period attire. I hesitated only a moment before responding that if we were going to fight a duel, we might as well go all out and dress appropriately.

I asked Mark to email me so we could continue our discussion in more detail and then hung up, never knowing if I would ever hear from him again. This brief encounter, however, filled me with a determination to, if I could, meet him upon the field of honor. I then sat down for some turkey, stuffing and cranberry sauce, and asked my good friend Doug to be my second and to pass the gravy.

The essence of Mark's initial email to me was what we had discussed over the phone. I responded that I was sure he was a gifted historical fencer and that, though I fence some and am not bad, as a fight director I have been practicing half my life to miss. I was sure that Mark would trounce me. I added, however, that I had everything to gain and nothing to lose. I wrote: "You are the one with all the risk. If you best me, as you are very apt to do, you will have triumphed over someone who does not primarily train in really trying to hit someone. If by some freak of nature I best you, I gain much honor."

Not being a historical fencer, I had no idea how something of this nature would be arranged. I know how duels went off historically, but I knew things would be different for us. Specific questions began to arise that I had not thought about before. "As for the weapons," Mark wrote, "it is your choice [as to] sharp blades and what type of small sword. I would also like to suggest if we are using sharp blades then first blood would be normal or first to 15 hits if using blunted tips. Many thanks for giving my school satisfaction and adhering to the code of honor."

I responded almost immediately that under "NO circumstances would we be using sharps, best out of 15 would do nicely thank you very much." It would be too easy for an accident to happen, sending one of us the hospital or possibly losing an eye.

Mark said he would not intentionally be thrusting at my face but that, when the time came, he would seriously try to hit me; grabbing the blade and hitting with the hilt would not be out of question. He threatened that he might kick to my mid-section and said, "I think protective clothing destroys the whole experience and turns it into play. By the way you will have bruising I would imagine." I replied that I would disdain masks and jackets as well, and had expected the bruising. It was thereupon agreed that we would meet with blunted tips and no protective gear.

He then asked me for the name of my second, so he could have his second get in touch with mine to arrange all of the forthcoming details. I gave Mark Doug's name and email and left them to sort future matters.

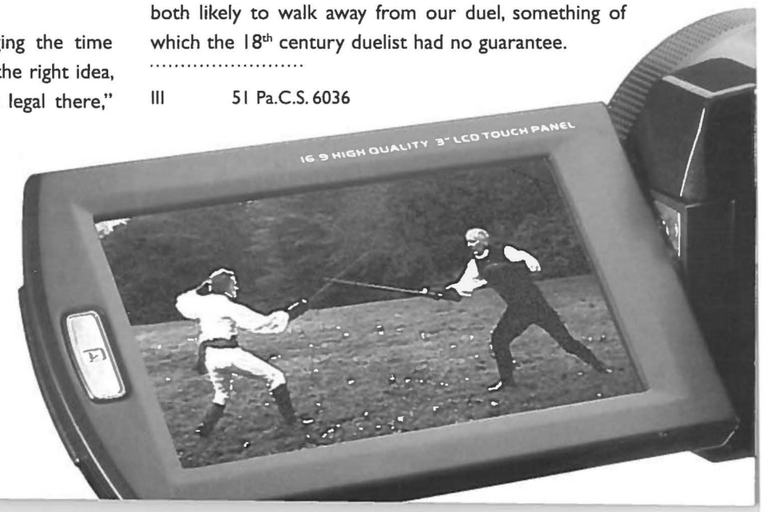
The last point discussed pertained to arranging the time and location. Mark agreed that meeting early was the right idea, adding, since his presumption was "dueling is not legal there," that he would leave the location to me.[II]

After some research, I have found that dueling is not, in fact, illegal in Pennsylvania. There is "no statutory dueling prohibition for civilians."[III] That said, any sort of fighting or assault is illegal, so it would have to be a real "grass before breakfast." This phrase has been equated with duels as they were/are illegal, and one would need to get to it early before folks learned of and prevented it. The earlier a fight was, the less chance there was of being arrested.

Now as fighting, or assault, is illegal throughout all of the United States, and none of us wanted to do time for it, we had to meet someplace hidden; I quickly thought of the smirking Philadelphia Police happily bringing in our period attired dueling party to run us through fingerprinting and mug shots. We needed a piece of private or public property in Philadelphia where we could duel without being seen by anyone likely to call the police. Doug and I have no friends in Philadelphia who have enough land where we could duel without having spacial problems. I also thought it best to keep the number of folks prosecutable down, so we elected to look into the larger parks in Philadelphia. We immediately decided that Fairmount Park, one of our Nation's largest city parks, was ideal.

Doug, my friend Steve and I drove around looking for a spot. Steve was to videotape the fight and, as an experienced EMT, was good to have on hand. We came upon a relatively flat spot, though not completely surrounded by trees, that afforded no views from street level. We walked the ground, tested it out, and thought that it would serve. It would actually be lovely with the sun coming up I thought—*if* the sun came up. What if it rained? Well, I assumed Mark and I would just have to fight in the rain. I dreaded that notion, I can tell you. This venture made me nervous, but I was excited to put myself to a challenge like this and anxious to see it through.

Mark had initially called and intended to come to Philadelphia in fall of 2008 but had to change his travel plans, so we chose to wait until it would be convenient for him to cross the pond. He was not able to make arrangements to do so until October of 2009, just in time for the Philadelphia Stage Combat Workshop. This meant that we had to wait longer for our duel than was customary in the 18th century. Of course, we knew we were both likely to walk away from our duel, something of which the 18th century duelist had no guarantee.



I Due to the potential legal ramifications of this topic, participant names have been reduced to first names only.

II Several states have very high-level bans laid against dueling, with stiff penalties for violation. Several United States state constitutions ban the practice... The remaining 30 states either have no such statute or constitutional provision, or limit their dueling prohibition to members of their state national guard. This does not necessarily mean, however, that dueling is legal in any state, as assault and murder laws can apply. (Wikipedia: http://en.wikipedia.org/wiki/Duel#cite_note-36)

III 51 Pa.C.S. 6036

Mark made his plans to fly into New York on September 28th so he could do some last minute training with the noted Historical Fencer Maestro Ramon Martinez before meeting me. I had arranged with Mark to duel on the first of October so I could have the duel fought before the Philadelphia Stage Combat Workshop got under way. He initially thought he might take the train or bus down, with Philadelphia being a short two hours away, but then after some discussion it was decided that, since he was flying in and had so much gear to bring, I would pick him up in New York. I know it isn't customary for duelists to meet before their duel, but I thought that since he was flying to me, it was the least I could do for him. We met at Music Theatre Works in NYC where Maestro Martinez was giving Mark his private lesson.

When we met we hugged, also probably something not often done before exchanging blows, but we had corresponded quite a bit over the year since the challenge and gotten to know each other rather well. I drove Mark down to Philly and then we went our respective ways, agreeing to meet upon the field of honour at 6:00 a.m. the next morning. Before going to bed that night, I tipped our blades and set up all of my things so as to have them easily at hand in the morning. I set my alarm for 4:30 and then tried to get some sleep.

Unfortunately, my alarm didn't go off, so I did not rise until 5:15. I leapt up, still taking time to make coffee; I was not about to duel without having had caffeine. I called Doug to warn him of my later arrival, leapt into gear as quickly as I could, and picked up Doug at about 5:55, not bad considering. Then I asked Doug to call our friend Steve, who in addition to recording our duel was to give Mark and his second a ride, to let them know we were running behind. He couldn't get through because Mark already had his second call at 6:00 on the dot to accuse me of cowardice. He accused me of trying to avoid the duel or attempting to throw him off with a late arrival. Doug let them know we were on the way and made apologies, however we still had to pick up our surgeon, an RN who had graciously agreed to fill this important function at the last minute.

We arrived at the site as the sun was rising at about 6:15 a.m. I had no real chance to appreciate the beauty of the day, but was quick to make my apologies to Steve and to Mark's second, Paul. Mark was already on the field, pacing back and forth with a sour look. It was then that I realized this was not going to be the cordial affair that I had imagined, but rather a serious contest. I knew that the consequences could always be serious, but perhaps I had not fully appreciated them until this moment.

Quickly pulling our gear from the trunk, I took my position on the field and began checking my footing. Because I had anticipated dew upon the grass and knew it could be slippery, I had chosen an older, nastier, but less slippery pair of boots for the day. I was very glad I did. It was very slick, but not bad enough that I couldn't manage. I tested the ground a bit more, let my second confer with Mark's, and mentally stepped into the land of the combatant.

It was important that I let everything else go. I was no longer a host. I was there to meet this challenge and felt my focus go entirely to that end. Doug came to me and asked if I was ready, and I said I was. I was comfortably buzzing with excitement. Our seconds called us to the middle of the field and told us they had agreed to the rules of our duel. It was to be with the rebated and tipped swords we had, and the targets excluded the face, the leg below the knee and the arm below the elbow. We agreed, but I was a little disappointed, as I imagined my best chance would be hitting his forearm.

We were instructed to take our places, about twenty feet away from each other. Then Mark and I exchanged quick salutes, much as you would on a fencing piste, and paused…I found myself instinctively waiting for the Judge to say, "Fencers ready?" I realized that such a preparatory statement would be out of place here and I had best be about my business before he had the advantage of me. So, I plunged forward as Mark waited.

I immediately discovered, to my chagrin, that the field of honour was a good deal more slippery where we were engaged, as opposed to where I first checked my footing. I found I could not take big movements, advancing or retreating, and could not lunge overlong without the danger of falling. I tried a couple of my fencing bits, starting with a beat on the blade extended in quarte, just to take his measure and find out how easily he defended himself. Mark parried them pretty easily, as I thought he might. I tried a beat on the blade to deceive in quarte, then disengage to thrust in sixte. Mark met that pretty successfully as well and riposted, but I was able to hold my own.

After a quick series of feints around his blade with an earnest attack in quarte, Mark gave ground a bit. I tried to come around him on his left, he stepped back and refused my counter. I tried to come around him on his right and again he stepped back and refused to counter. This was upsetting. I thought I could use my speed to counter quickly around him for a hit; however, he refused any sort of counter and just continued to back up. Since we were backing into territory thought not a good surface for our encounter, I had to back up to keep us both on a relatively level playing field.

Mark was keeping his arm fully extended and, since he had a longer blade, was successfully keeping me at bay. I am used to regulation length foils. My preferred choice of small sword is a 30" epee blade on a steel hilt with pierced guard. Mark had chosen not to use his own small sword, but borrowed one of mine, with a regulation length epee blade. I was just not prepared to come up shy of a hit due to my shorter small sword blade.

When I fence, I really turn off everything but my focus on getting the hit, depending on the judges to call them. I don't stop until I hear "hit!" Mark began hitting me, and I began to get frustrated. He wouldn't let me get around him, and the more I tried to come in, the more he was able to just extend and pop me as I tried to get back. Also, because the ground was so slick I couldn't get in and out as quickly as I wanted, or from as far away.

Not having much success with foil technique, I tried using some sabre tricks that I knew, a low en guarde to beat his blade from below and try to get in quickly underneath. This didn't work out so well either. It wasn't until Mark had four or five hits that I realized I had been fencing. I had been fencing, with my left hand back in the classic en guarde stance. I didn't become conscious of this until I had, after a quick exchange, blocked with my left hand. Then, I began kicking myself for not having used my left hand earlier.

I switched into what McBane calls the Portuguese Guard: the sword arm extended and low with the left hand near and in front. This enabled me to beat his blade up, catch the counter thrust with my hand and start hitting him. I found I could also step in toward him to invite a thrust, catch his counter with my hand and stab at the same time. I could also just come forward quickly, take his blade with my hand and press my attack at the same time, maybe coupe'ing over and in. Even if he got my blade in a hand parry I could press it around his hand in an extended attack and tag him in the side. It was in one of these clinches, with us both having hand parried, that he threw a kick at me. I was able to quickly avoid with a step back. In yet another of these clinches, as I was pressing my attack around him, I noted him sliding his attack forward, and was able, with my palm upon his forte, to disarm him as he did so. I gave him back his sword of course.

As the duel continued, I found I was much more in command of what I was doing; even my feet were sliding less. In one instance, however, I tried to take his point with my hand, only to have him slip his point over and poke me in the throat as I advanced. At another point I hit him very solidly on the collarbone, but it bounced up to hit him in the face. We had our first blood, a small red mark on the cheek that did indeed start to bleed.

The tables had turned as I began to score better and more often. Unfortunately, it was a bit too late. It wasn't too long before the seconds called a halt to compare scores and give us a break.

I began pacing to and fro, anxious to continue. Doug came to me and said that the score was 9-8 with Mark in the lead. I thought this strange as my impression was that we were supposed to be playing to the best of 15, but Doug said that it was, according to Mark and Paul, supposed to be the first *to* 15. I was wrong, by the way. I had misread Mark's email. Doug said Mark wanted to continue as he "had not had satisfaction." I said I was good to continue, so we set up to go on, but our surgeon stopped us, saying that Mark didn't look well. She examined him, determined that he shouldn't continue and said she wanted to call a halt. Mark was weak and dizzy, he hadn't had much sleep, was jet lagged and had just recovered from being ill, so it was determined that we would stop with a close score of Mark winning 9-8. We shook hands, retired from the field, and set off for a local diner to discuss our experience and break our fast.

Mark admitted that Ramon Martinez had given him brilliant advice. First he told Mark that, as he was so much taller than me, that he should keep his sword arm fully extended. Maestro Martinez has had me in classes at various workshops and was able to warn Mark about my abilities. He also told Mark that "Ian is very fast and quick on his feet, he will try to get around you, don't let him." Mark used this tip to great effect.

I learned a lot from the experience. I learned that dueling is not fencing,

and they are far apart with regard to intent and what works. I learned that the ground is going to be even slicker where you duel than you think it will be and that is just something to take into consideration. I learned that when fighting a taller man I will probably do much better using a lower guard, or at least it worked for me in this instance. I have always understood that it was best to always riposte, that you have a good chance of hitting them, and it worked for me here, but only so often.

If I were to accept another challenge to duel (not bloody likely. I survived with both eyes this time, thank goodness), I would train assiduously with the weapon I would be dueling with, and against many sorts of opponents, size and speed, as well as outdoors.

As a fight director I learned a lot about what works in a real life dueling situation and what is less likely to work. I learned a bit about what the combatant goes through in the anticipation of a duel and in the heart of it, though certainly not when real death is on the line. I find myself deeply grateful to Mark and to all who were a part of this incredible experience, and whole heartedly thank them for their involvement. Finally, I discovered newfound respect for those willing to take their places upon the field of honour and put their lives to the test.

To see our duel, visit the "Links for *The Fight Master*" under "From *The Cutting Edge*" in the September/October issue of *The Cutting Edge*, or go to Youtube and search for smallsword duel. The recordings will be listed under my account name "rosefights" and there are four parts:

- **smallsword duel**
- **smallsword duel pt 2**
- **smallsword duel pt 3**
- **smallsword duel pt 4**

WHEN THE CORSICAN BROTHERS MET THE FENCING-MASTER'S DAUGHTER.

A Terrific Combat!!!
Theatrical Duels, Brawls and Battles: 1800-1920
Compiled and Edited by Tony Wolf
Foreword by William Hobbs
Lulu Press (lulu.com) ID 5481186
Paperback, $18.00

Most theatre practitioners reach a point where the dreams of their starry-eyed youth have either been fulfilled (unlikely, but delightful) or dissolved into other artistic goals more suited to their individual strengths and interests (sadder, but wiser). Either way, they find themselves returning to the rehearsal hall each day for new and different reasons. For most, those reasons have to do with a sense of belonging to an energetic tribe, whose members share a common artistic language and a similar range of experience. For the clan whose artistic language is that of physical theatre, especially theatrical violence, Tony Wolf has provided a genealogy.

A Terrific Combat!!! is a family scrapbook of action theatre, adventure spectacle and martial demonstration. The collection of attempts, successes and failures in the volume reunites readers with traditions both familiar and surprising. In the same way that producers and technical directors study *A Sourcebook in Theatrical History*, fight directors and actors should turn to Wolf's portable encyclopedia for instruction, inspiration and amusement. The legacy of theatrical experience is rich and varied, and Wolf takes an all-for-one-and-one-for-all approach to it. The anecdotes, reviews, memoirs and essays compiled range from classical theatre to re-enactments, and cover everything from living chess games, equestrian Shakespeare, parades and tournaments to mock battles, historical-fencing exhibitions, all-female action-theatre companies and professional wrestling. Any reader with knowledge of theatrical combat can find a personal connection to these traditions.

The excerpts and selections Wolf compiles in this book have individual value and interest, but when presented together they document trends, cycles and revolutions in theatrical practices and public response. Experienced artists in every period tend to codify their own principles for training and practice, but those principles must accommodate or violate the attitudes of the society from which they have emerged. We may be shocked to learn that a person we admire held views now considered racist, sexist or artistically damaging. We may be dismayed to hear that many of our colleagues insisted on adhering to practices and techniques that were physically harmful. It seems that for much of the period covered by this volume, many directors felt that the only path to excellence in stage combat was to use live blades and to improvise all of the fight except the final few moves (Mortal danger is easier than acting, after all).

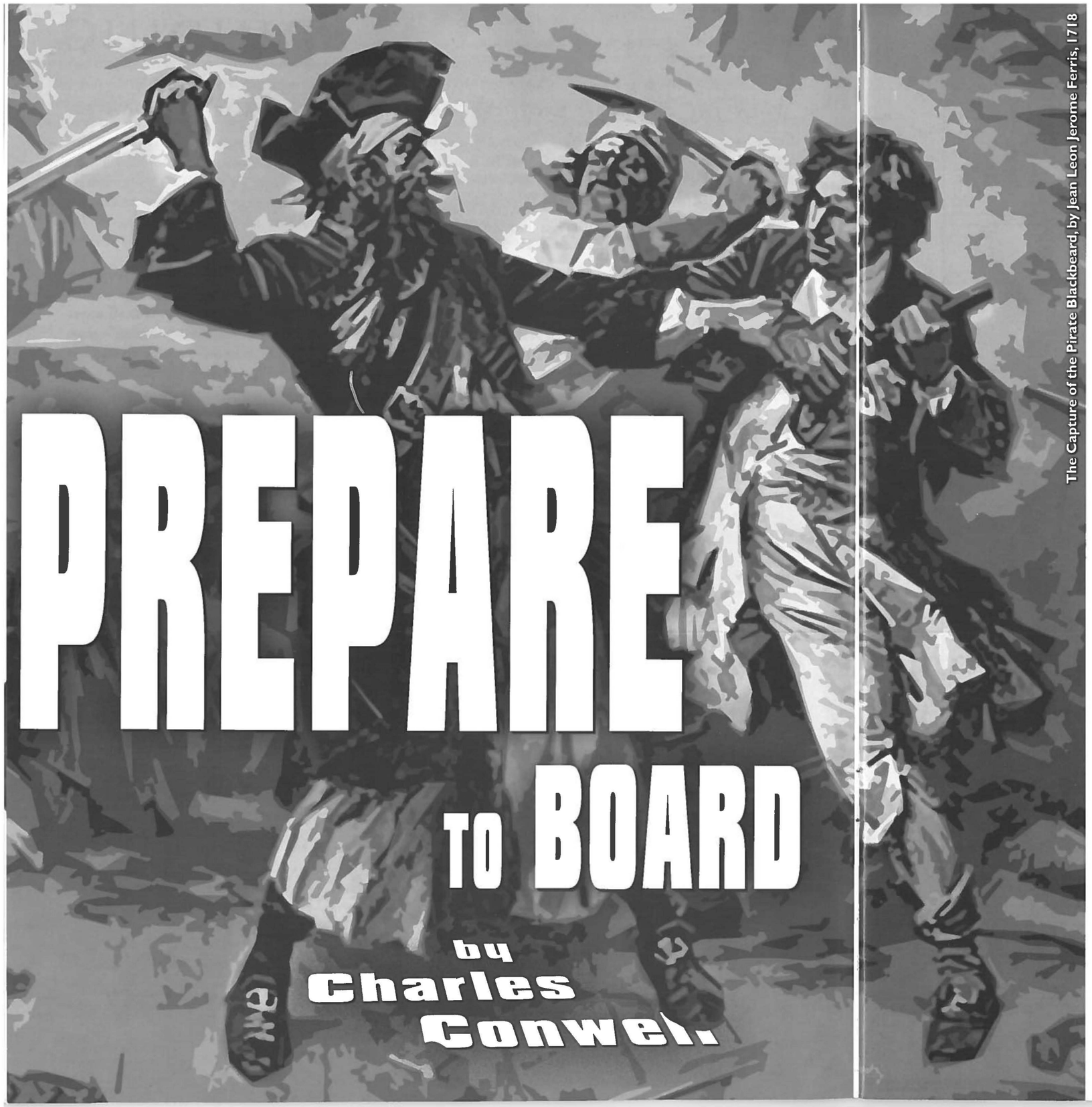
On the other hand, readers will sympathize with certain predecessors, such as the two who forgot to put on their protective gear before a full-contact singlestick fight. The story of Howard Carruth, a wrestler turned Shakespearean actor, is worth the whole price of the book, and there are other entries of equal value.

In addition to the many published excerpts, Wolf has collected more than a hundred historic photographs, engravings and drawings that lend power to the words. These will also be of interest to costume designers. The images of Fred Gilbert Blakeslee, a stage combat instructor from the turn of the twentieth century, are especially interesting for the details revealing technique. Many images of famous actors, armed and in motion, inspire genuine emotional responses. Fight directors will find useful ideas in the group compositions of actors and in the tactics recorded in these illustrations.

The book needs an index. Many readers will generate their own. Perhaps there's a stage combat trivia card game waiting to be created. Readers will want to know more about some of these historical persons; perhaps this book will inspire some biographies and retrospectives. Is there a good biography of Esme Beringer out there? This book re-opens entire fields of study.

In his easygoing foreword, William Hobbs writes, "I love this book." Who would pick a fight with him?

To view excerpts from the book launch, please visit the September/October issue of The Cutting Edge *or go to http://www.youtube.com/watch?v=e18mc_jOMwU.*



The Capture of the Pirate Blackbeard, by Jean Leon Jerome Ferris, 1718

The British Royal Navy didn't have a uniform cutlass drill before 1812. In that year, the Lords of the Admiralty invested Henry Angelo with the rank of Naval Instructor in the cutlass. His commission was to create a uniform cutlass exercise that would be used throughout the Royal Navy. Angelo was sent to the Portsmouth dockyards and given command of a group of midshipman trained in the use of the cutlass. They used wooden singlesticks for practice and spent months studying before being deemed proficient to train others in the Naval Cutlass Exercise. It was recorded that "Midshipman Hugh Clapperton spent two months studying in Portsmouth with Angelo." It is also worth noting that Angelo still held this commission in 1828, although his son and successor may have done the training at that date.

The Naval Cutlass Exercise (next page) was published as a chart on December 31, 1813, with Rowlandson illustrating the footwork. This footwork includes three positions:

1st position
Heels together • Knees Straight

2nd position
Heels apart • Knees bent

3rd position
Lunge

The rear heel should be aligned with the front foot in all three positions, the front foot pointing directly toward the opponent. The first position was used for parries (and presumably the salute). The second position was used for guard (and presumably to advance and retreat). The third position was used for cuts and thrusts. Distance is proved (measured) in the first position. With the weapon arms extended the point of the cutlasses should touch the opposing guard.

Angelo's Cuts

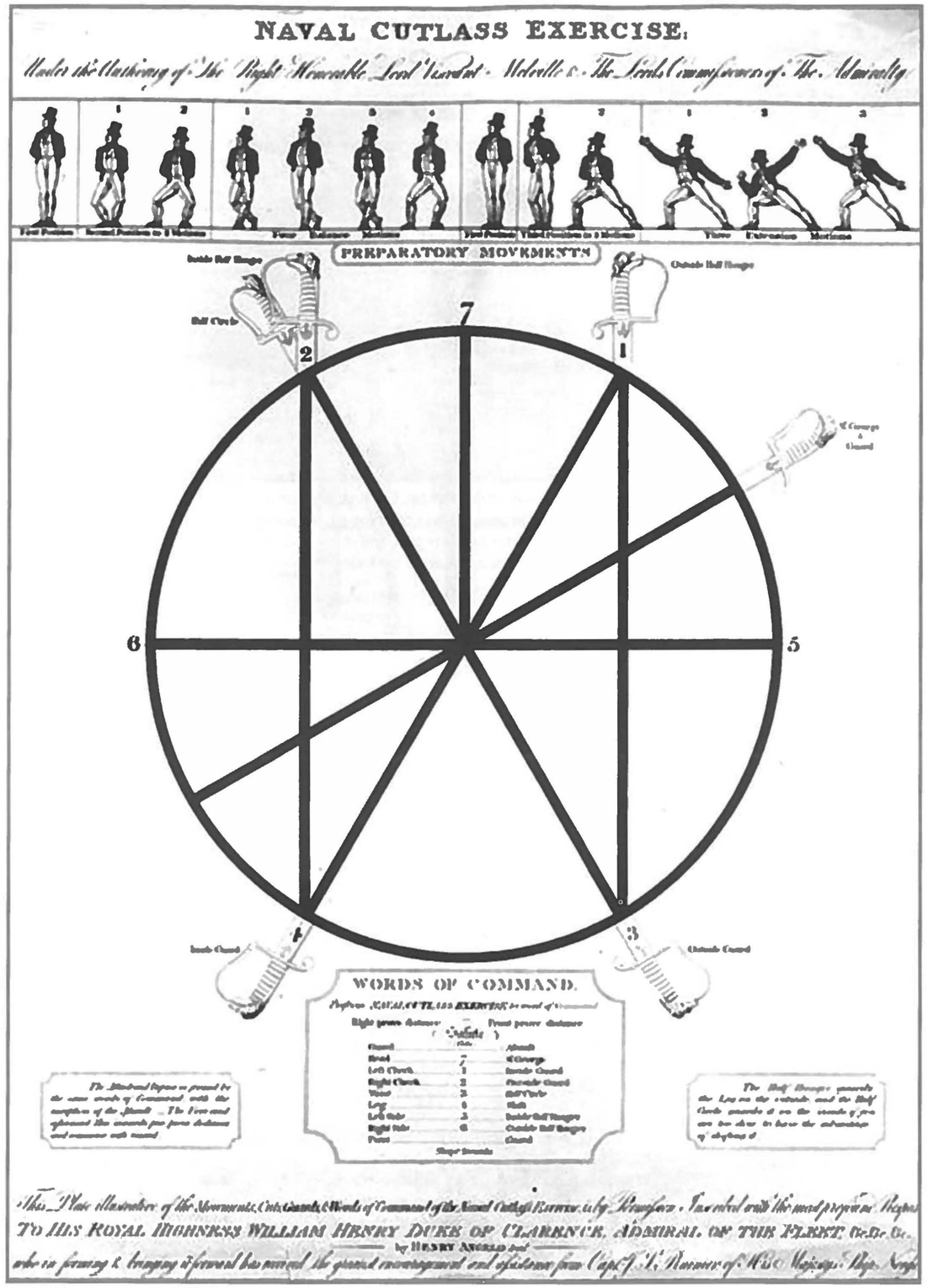
To be done with the intention of cutting through the target and returning to guard, parry, or preparation for next cut.

Cut 1	***Left Cheek***	Descending diagonal forehand
Cut 2	***Right Cheek***	Descending diagonal backhand
Cut 3	***Inside Wrist***	Ascending diagonal forehand
Cut 4	***Outside R Leg***	Ascending diagonal backhand
Cut 5	***Left Flank***	Horizontal forehand
Cut 6	***Right Flank***	Horizontal backhand
Cut 7	***Center Head***	Descending vertical

Angelo's Exercise

	Assault	***Guard***
Cut 7	Center Head	St. George (parry 5)
Cut 1	Left Cheek	Inside Guard (parry 4)
Cut 2	Right Cheek	Outside Guard (parry 3)
Cut 3	Wrist	Half Circle (parry 7)
Cut 4	Right leg	Shift (evade with half pass back R)
Cut 5	Left Side	Inside Half Hanger (parry 1)
Cut 6	Right Flank	Outside Half Hanger (parry 2)
Point	Thrust center chest	Guard
Slope arms (cutlass on R shoulder)		Slope arms

In adapting Angelo's drill for the stage, a decision must be made about the guard, which Angelo does not illustrate. I recommend a promanated tierce guard with the elbow bent, the wrist straight, and the point threatening the center of the opponent's chest. The cutlasses should be engaged on the outside. Although it is unlikely that sailors would take the time to engage in a shipboard melee, this position provides a quick thrust if the opponent attacks with an uplifted arm in preparation for a cut. I recommend beginning the exercise with a pressure thrust to the chest, which can be deflected by a yielding parry one. The sailor who parries can begin the Angelo assault pattern with the center head cut.



I also recommend parrying with the feet 12 to 18 apart with bent knees rather than bringing the heels together and straightening the knees. Cuts should be made with the last eight inches of the blade, parries with the first 12 inches. The parries should be made with the edge. It is probable that only the first eight inches of a cutlass were sharpened. The energy of the cuts should be directed beyond the opponent. The point should never cross the opponent's face. For facial safety the left and right cheek cuts should be lowered to the left and right upper arms. The final thrust could be deflected with a parry four. The final thrust should be bound before returning to an engaged guard. The revised exercise would look like this:

Salute	Salute
Engage	Engage
Yield Parry 1	Pressure thrust to chest (pronated)
Cut Center Head	Parry 5
Cut Left Arm	Parry 4
Cut Right Arm	Parry 3
Cut Inside Wrist	Parry 7
Cut Outside R Leg	Evade, half-pass back
Cut Left flank	Parry 1
Cut Right flank	Parry 2
Piston Thrust Center Chest	Parry 4
Bound	Bind
Engage	Engage
Slope arms	Slope Arms

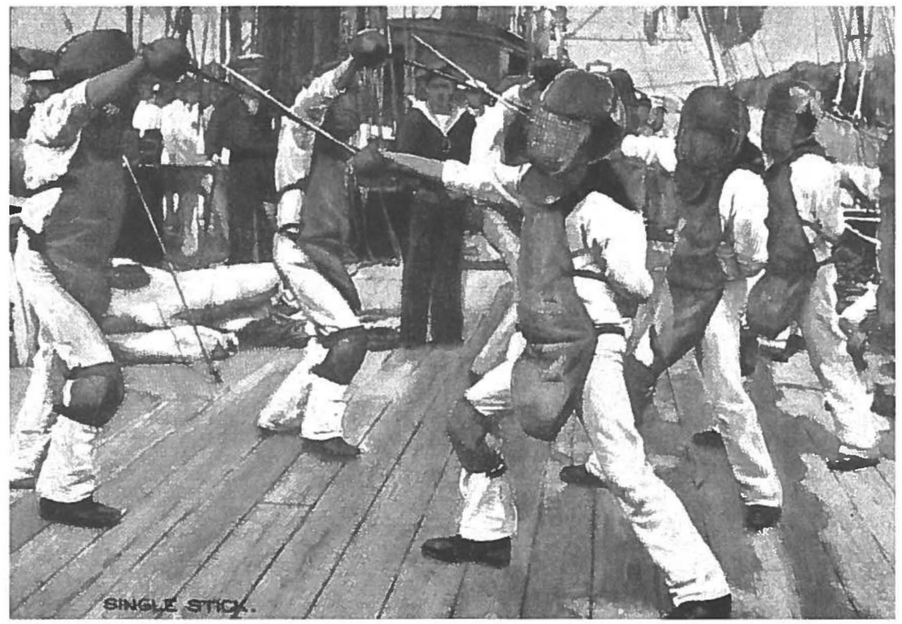
The left fist was probably held in the small of the back (above left). Angelo illustrates it extended to the rear on the lunge. Alternately it could be held close to the left chest in a fist, or with a dagger, boarding, axe, belaying pin, or pistol.

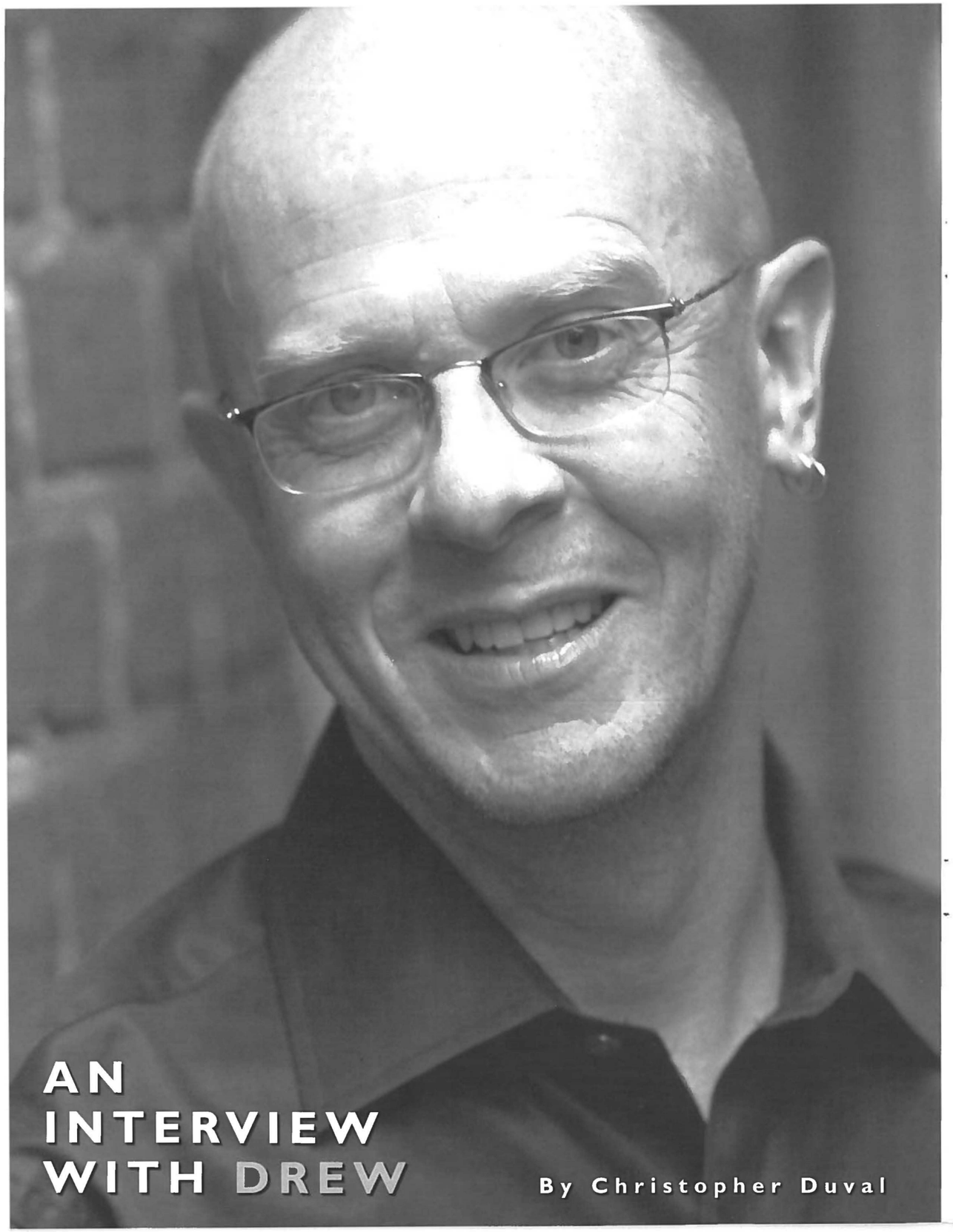
Boarders Away!

Bibliography:
Bruce-Lockhardt, Jamie. *A Sailor In The Sahara*. London: I. B. Tauris, 2008. Print.

Opposite • The Naval Cutlass Exercise chart as it appeared in 1813. The footwork diagrams were illustrated by English artist and caricaturist Thomas Rowlandson. Reproductions of the chart are still available for purchase to this day.

Below • An oilette from 1900 depicting British sailors performing Singlestick drills aboard their vessel. The practice weapon of choice consisted of an ash stick with a stiffened leather guard.





AN INTERVIEW WITH DREW

By Christopher Duval

DREW FRACHER

is a Fight Master and a past President of the Society of American Fight Directors. His work as a Fight Director has been seen at theatres throughout the United States, including The Ethyl Barrymore, Actor's Theatre of Louisville, Missouri Repertory Theatre, Cincinnati Playhouse in the Park, Florida Stage, the Repertory Theatre of St. Louis and the Alabama, Georgia, Cincinnati and Kentucky Shakespeare Festivals.

Fight direction credits include the world premieres of *The History of Invulnerability*, *The Dead Eye Boy* and *Hiding Behind Comets*, as well as *Company* and *Othello* at Cincinnati Playhouse in the Park, *Company* at the Ethyl Barrymore Theatre, *Faust*, *Don Giovanni* and *Carmen* at Cincinnati Opera, *Macbeth*, *Hamlet* and *Romeo and Juliet* at Georgia Shakespeare, *Dracula*, *Othello* and numerous Humana Festival plays at Actor's Theatre of Louisville.

He is a Master Teacher of stage movement and combat, instructing students at training programs and universities across the United States and internationally. Mr. Fracher is an honorary member of the British Academy of Dramatic Combat, the British Academy of Stage and Screen Combat, and the Nordic Stage Fight Society.

Most recently as a director, his work has been seen at the Actor's Theatre of Louisville, American Stage Theatre Co., The Know Theatre, Ensemble Theatre of Cincinnati, the Cincinnati Shakespeare Co., and Georgia Shakespeare. He is a member of Actor's Equity Association as well as the Stage Directors and Choreographers Society.

CHRIS: You are one of 17 Fight Masters in the Society of American Fight Directors, and I'm wondering if you could talk about what brought you to do what you do, and to progress as far as you've progressed in this field.

DREW: Joseph Martinez was my teacher as a sophomore in college, this was the same year they founded the Society, so I got in on the ground floor as a student member. He was my adviser; he was my movement teacher; he was my mentor. So I worked with him for a couple of years before he went to Western Illinois University to teach. I graduated from undergrad and went to SETC in the fall looking for work and saw Joseph there. He said, "Hey, you're not interested in going to grad school are you?" And I said, "Sure!" That was on a Tuesday and on Thursday I was on a train. I ended up working with him for about five years as a student, as his assistant, as his gopher, as his whatever - I studied with him a lot.

In the middle year of my program at Illinois, the SAFD hosted the very first national stage combat workshop at Western. I took that workshop the very first year, and that furthered my connection with the organization. I met David Boushey; I met Eric Fredricksen; I met a bunch of other guys. That was around 1980 or '81. From there, I got out of school. I was looking for work. I was trying to be an actor, and I kept getting jobs because I had fight skills and could be a fight captain. Then pretty soon, I started to do choreography here and there and I started getting some jobs teaching skills classes. Pretty soon, that's all I was doing!

I have to honestly admit that I was probably a pretty terrible actor. I was having a tough time getting a job. I was a 22-year-old character guy. There wasn't much going on. Thankfully, I've run into some roles here lately that I think I'm a little better suited for. But teaching and fight directing was a way to stay working in the business. That's what I wanted to do desperately. I did a lot of teaching for a lot of years. I had some steady gigs at colleges and doing guest artist sort of things.

I think one of the main things I got involved in, which really helped me choreographically, was summertime outdoor dramas in Kentucky and Ohio. There was a huge amount of work for a fight director in those kinds of plays, because there are battle scenes, and there are always climactic one-on-one fights, and there's a lot of pyro and all that kind of stuff. I really cut my teeth as a fight director, doing that. And so throughout the 80's and into the 90's, I either did fights for these outdoor dramas, or did fights and directed, or did fights and stage managed, or did fights and acted in three or four different outdoor dramas. That was a pretty good bakery for me.

CHRIS: You've worked at some of the top regional theatres and Shakespeare festivals in the country. Do you find now that your time is pretty well split between directing and fight directing?

DREW: I've gotten very interested in directing. You know, about ten years ago, I started trying to put myself into the directing arena, and it's actually been going really well. I've been enjoying it very much. What I'm trying really hard to do is not get pegged as "that fight guy." I'll talk to an Artistic Director about getting a job as a director and they'll say, "yea, but there are no fights in this." So it's tough working past that pre-conceived notion. I think I have at this point, but it was tough at first.

The last couple of years I've been acting a little bit as well, although I think that is the scariest thing in the world to do. It does kind of exhilarate me, and I've been really blessed. I have some really nice relationships with a couple of theatres around the country, and I've had a chance to work with some really good people. I've lately been splitting my time between directing and doing fights and acting. It's really kind of luxurious and fabulous. Like I say, I feel

pretty blessed to stay employed and to have a chance to get my feet wet with all three of those tools.

CHRIS: Is there something that you can pinpoint that you feel particularly passionate about in terms of fight direction - why it is that you enjoy that work?

DREW: I think what I enjoy most about being a fight director is working with actors and being able to make their job a little easier. Being able to say, "You know what? There is an easier way to do that." Or, "Let me keep you from hurting yourself. I know you have hurt yourself before in the past. Let me help you." To have an actor who goes into a project and doesn't have any skills or is scared of something or has been hurt in the past, and to have them be able to say, "You know, this is so fun. I feel so comfortable." That to me is, without a doubt, the most satisfying thing of all.

My best kind of job would be to work as the fight director on a production and not just go in and do a couple of weeks and then split and come back for tech, but to be involved in the project the whole time and to be able to continually facilitate the actor's job. To be the movement coach, to make sure all the salutes are happening, to make sure all the military protocol is right. You know the actual choreography of it to me isn't as satisfying as facilitating other people's process.

CHRIS: I suppose with your increasing work as a director that you get to serve not only as the director but also as the movement coach and fight specialist.

DREW: Yeah, and that's really kind of a lovely task, although I do dream of a day when I can hire a fight director and say, "No, sorry, I don't like that. No, that sucks! Go off and fix that." I do have fantasies of that!

CHRIS: How does one balance that training of technique, and also maintaining acting values?

DREW: My feeling would be that the acting values are always more important. They should always be the primary aspect of the work that we should strive to support. As a choreographer, if somebody doesn't have the technique then you have to choreograph to their skills, and let the acting take care of the rest. There is nothing worse than trying to get somebody up to speed on something that they just aren't capable of doing. That's going to screw everything up…

Frankly, I think less is often more. I'd much rather see a fight that's well acted, than a fight that's overly complex and not acted well at all. I think everybody would always rather see a good actor. I remember a long time ago I worked with Marco Barricelli, who is now Artistic Director of Shakespeare Santa Cruz and is an amazing actor. He was doing a Richard III at Missouri Rep. and I got hired as the fight director. I called him ahead of time and said, "Hey, you know, I'm the fight director and I know that you are playing Richard. Is there anything you want to tell me, a little input?" And he said, "You know what? Just don't make it too long. Please, for God's sake, this is a three-hour play. I'm out there for all but one scene. So do me a favour." He was so smart to say that to me, because then I could go, "Cool. Let's make it exciting and fun, and let's make the priority be you."

CHRIS: And he's such a good actor.

DREW: Oh, he's a fabulous actor. As opposed to a gazillion fight directors that are all about making it "the flashiest piece of choreography ever!" I get so sick of that. I get so tired of seeing fights that are too long and overly complex and all about the fight scenes. I think that's one thing I do have going for me. I understand clearly the need for integration. If you're talking about technique, and you're talking about acting values, I think that they're inextricably bound; but, I also think you have to serve the actor and the story first and foremost.

Erik Fredrickson is a brilliant man. He's one of my lifelong mentors and a dear, dear friend. I remember him saying a long time ago, "If you can stand across from somebody with a sword in your hand and you can safely and effectively create an act of violence, then you can sure as hell walk upstage in a Noel Coward play and pick up a cocktail and drink it effectively." It's really helpful work, stage fighting, and I think that if more people took it out of the realm of skills and put it into the realm of scene study, then people would get a lot more out of it, and I think we'd all be happier. Let's make a really genuine specific choice. What is your target? That's a specific choice. Is your target generally my torso? Well, no - hell no! Your target is an inch below my left breast, slightly to the center, where you're going to pierce my heart. If you look at that target, and you see it before you thrust at it, or you envision it as you thrust at - you make it not only safer, but it's going to have much more impact.

CHRIS: Are there any aspects to the work that you find yourself often reminding students and performers?

DREW: Well those specifics I just mentioned and then, breath. If you can keep people breathing, and if you can keep them from holding their breath, I think you can keep their brains engaged and keep them from being tense. And that is the ultimate in terms of trying to keep somebody safe. It goes back to acting again. It's not about me, me, me. It's about changing you in some way, affecting you in some way. My intention needs to be strong - "I want to staunch you, or I want to mold you, or I want to kill you, or you to love me" - I want to change you in some way. The same with safety issues: ultimately in the back of my mind I want to care for you and keep you safe, and this again puts the onus on the individuals involved. How can I take care of you?

I think[,] mostly because the actors I get to work with now have done this for a while, that they have an inherent idea of what's going on, and they also understand that they have got to do it eight or nine times a week. It makes issues of safety a little easier to work through.

I rarely run into somebody that's really genuinely, patently unsafe and doesn't give a shit, and if I do, I just tend to reduce, reduce, reduce. I just go, "OK. Cool. That's great. You're doing well. Let's just do two moves now." That's something I say to people all the time. I say, "You're never going to get paid enough in the live theatre to let somebody punch you in the friggin' face."

CHRIS: When you do occasionally run across that actor who is unsafe, and you have to reduce what they're doing to get them to a level that's acceptable, what are some of the primary causes of accidents happening?

DREW: I think certainly a lack of rehearsal. First and foremost, the lack of hours given to fight directors generally, you know?

Also tension is, of course, a big enemy of our work. That's where I would go back to breath. I'm always kind of amazed at the number of actors who just don't have any kinaesthetic awareness at all – like none. It's astounding to me, but you know, you find them all the time. But I've been so lucky. I have directors that I have nice relationships with at a lot of wonderful theatres - so I end up going to the auditions and having a fight call. I get to say, "No! No! No! Not that person, no," and sometimes they say, "Yes, that person has to do it." And I say, "OK, alright, at least I know going in."

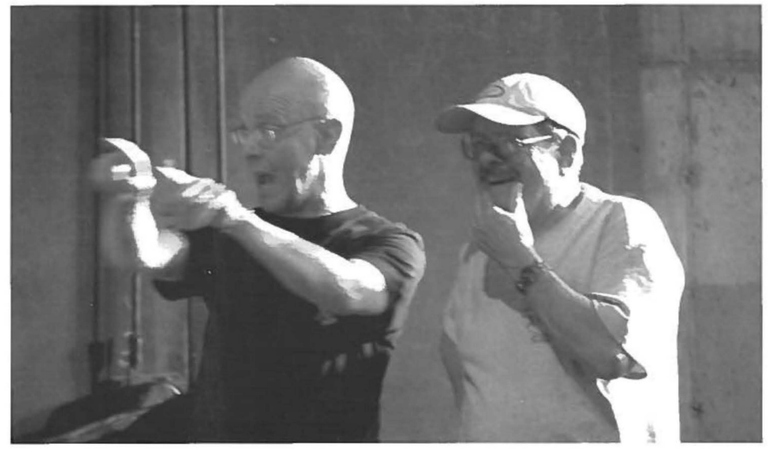
On the other side of the coin, everybody is a damn fight director. Everybody I know is like, "Yeah, I took a workshop once and I'm doing this, I'm choreographing that." That's going to be a constant struggle for all of us to continually try to educate people on the difference. I think all you can do is do your job as well as you possibly can, make yourself as indispensable as possible, and show them the difference. The most successful times I have ever had have been with managing directors, not with artistic directors, but managing directors, and being able to go to a managing director and say, "OK, let's look at

Opposite • Drew Fracher (front row, fifth from the left) with fellow classmates at the 1983 NSCW at North KY University. Eagle eyed observers may also notice the stack of Fight Masters (Boushey, Martinez and Leong) on the far left side.

Photograher unknown

Right • "Director" Drew Fracher (left) and "Stunt Coordinator" David Boushey (right) teach in character for an AAC Film Fighting class at the 2008 NSCW West in Las Vegas.

Photo by Cathy Moore



the workman's compensation bills for this year, and let's look at the workman's compensation bills for the last year that you hired Mr. 'X'. Money talks. People understand that. Sadly enough there's always going to be people slipping through the cracks. It's going to be somebody that's just sort of been there, took a workshop, and showed up. "I can do this." They do it, and they do it well enough that it gets them more jobs - and the problem is that they're cheap. The problem is that the theatre goes, "Look how much money we're saving." What I would posit is that in the long run you're not saving money, if you look at the workman's compensation claims.

CHRIS: What paths would you suggest to learn to fight direct and teach? In addition to studying stage combat, are there any movement disciplines that you think are valuable?

DREW: Certainly, it's good to study or have studied any and all of those kinds of fighting arts, from fencing to Aikido. Those are certainly going to serve you, but I'm kind of two minds about that one as well, because I have a lot of colleagues that are involved in a lot of martial arts. We've added "knife" as a discipline. Lots of the teachers teaching this discipline are really good friends of mine and they're expert and doing very complex technique, and it's really very interesting and exciting. But I look at it and I think, "Hmmm, when is the last time I saw something that looks like that in *West Side Story*, or in the Outdoor Drama *Tecumseh*, or in any number of realistic American plays? Sorry, but I'm not buying it." I see the physical skills it brings to the party, but choreographically those techniques are going to be found much more often in the film world. Not that that's a bad thing, but I do think there is room for a very wide variety of techniques.

So, I do think the study of any and all martial arts is very positive and is really going to help; it's always such a treat to have folks who have those skills as fighters in your show, but that's not the path I've taken. For me, I'm just a theatre geek. That's all I want to do. My foundation has been in the theatre. It always has been and always will be.

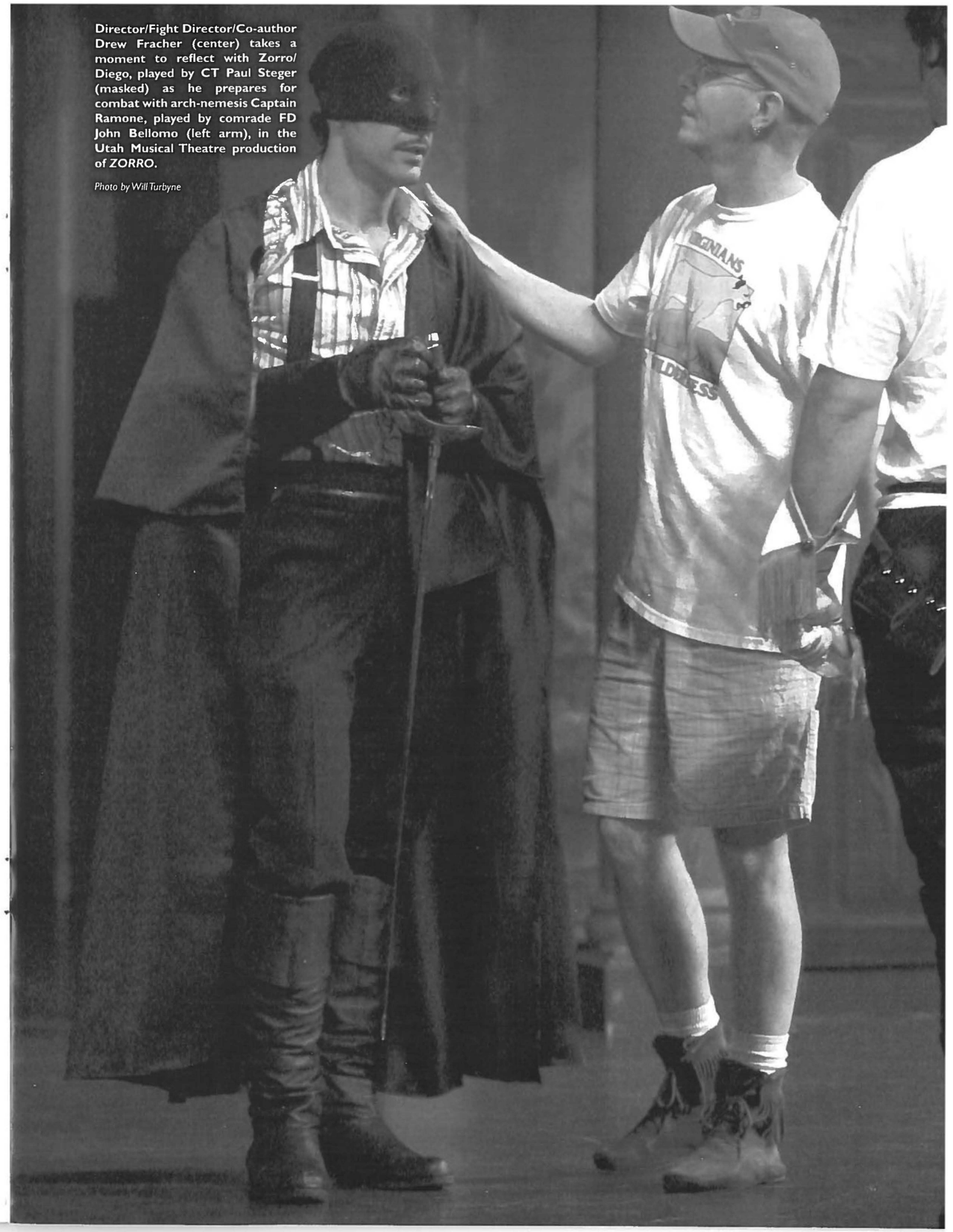
But you know what I would also say is, you should study acting. You should study directing. You should study art history. There are a lot of things that we should dabble in, I think, that would help us.

I'm also a firm believer in the sort of master/mentor program. I think that's the way to go. In that respect I think a martial arts kind of background would be really good, because I think you would understand that training mentality of respect and discipline. It's important to study with the Fight Masters. I was fortunate enough, early on, to study with Paddy Crean. He was just the most gracious and gentlemanly and classy guy and a hell of a fencer on top of all of it. When I first met him I thought it was a complete throwback to another world. So I saved my pennies, and spent about a year raising money, went to Stratford, took a train, stayed up there, lived in a boarding house for about two weeks, and worked with him every day. I would go over in the morning and have tea, and we'd talk, and he'd tell me stories and regale me with anecdotes of the biz. We would go and train for a couple of hours, and then he'd give me a project to think about overnight. That was like… I can't tell you. If I hadn't met Paddy, I would be nowhere. Just in terms of everything that I do, he somehow affected that. If I were starting over, I would find somebody like that again, and I would study with him privately, but also I would say can I carry your sword bag? Can I go to rehearsal? Can I take down choreography? Can I note take? Can I shine your damn shoes? Because you can read and do videos and take workshops and take a two-week class and blah blah blah, but ultimately watching somebody in the moment create something and fix it on the fly - changing it and addressing the problems that arise - and sitting in a production meeting, and listening to what people say, and how they go about it – that's completely invaluable. The people that I know now, who have done that, I see them, and I see them grow. I see them working. I see them excelling at what they do.

CHRIS: How do you work with actors that hate fight scenes, or are afraid because they've maybe got injured in the past?

DREW: I think my modus operandi would be to say, "OK. Let's address that. Let's acknowledge that. Let's not pretend it's not happening." I tend to be really honest with people. I like to make sure everybody is communicating, and nobody is taking something home when they're feeling shitty about something, so they're going to come back tomorrow with a chip or some kind of defensiveness. Occasionally somebody will be in fear, and what I try to do then is just make sure you understand completely that I'm doing everything I can to keep you safe.

I did a show—a really, really interesting play. It was a premiere of a play called *Hiding Behind Comets*, a really great tale about a guy who was at Jonestown, whose wife gets out of Jonestown before everything goes bad, and he thinks his wife's children (she has twins) are Jim Jones' kids. So 20 years later, he's hunted them down, and he is trying to decide whether they are Jim Jones' or his. It's just wild as shit. At the end of the play, they end up beating him to death with a baseball bat. Happy little play! But it is actually a really terrific script, it's really fun. I had an actor who was a really interesting guy. We were hitting him with a bat and using a rubber bat, but still it was a little substantial, so I worked on that. I got this padding, this really awesome rubber in the costume, and we got together and created this little vest that he wore under his coat, and it was really great. It worked well, and I thought it was really helpful, and you know, he ended up saying, "You know what–I don't need that." And I tried to convince him to use it. And after a while it was like, "It's your back, dude," and you know, I hit him with it. He hit me with it. We hit each other with it. The girl that hits him hit him with it. We all hit each



Director/Fight Director/Co-author Drew Fracher (center) takes a moment to reflect with Zorro/Diego, played by CT Paul Steger (masked) as he prepares for combat with arch-nemesis Captain Ramone, played by comrade FD John Bellomo (left arm), in the Utah Musical Theatre production of *ZORRO*.

Photo by Will Turbyne

other with the bat bunch of times. He said, "You know, I just don't think I need it. It's OK. I'm fine." And you know, I'd watch him every night in the rehearsals, and we'd do it, and I'd talk with him, and ultimately it was fine. It wasn't the way I would have wanted to do it. I would have much preferred he'd wear the pad, but ultimately, it was about him being comfortable, and you kind of have to finally go, "OK. It's your ass, dude," and it wasn't like it was a big argument. He just said, "I don't want to wear it," and I said, "OK. It's here if you need it. It's hanging right here, and we'll always have it right here if you want it." And having been hit with it I could understand getting hit with it three or four times a night is not a big deal. But every time I saw him I'd say, "Take off your shirt; let me see your back. I want to see if you've got bruises." And he'd laugh and give me shit, you know, and I'd constantly check in with him and say, "How are you? What's up?" and he was fine, and I think that sometimes you get an actor - you want him or her to do some kind of a roll in the play in the fight scene, or a throw - and you say, "OK, I want you to do this kind of roll" and they crash, and they burn. They don't know it, and they can't do it. It's hard for them. And they say, "Can I do it like this?" And they do this roll, and it's perfect. It's not exactly like I was trained to do. It's not exactly like I would do myself, but why fix it if it ain't broke?

CHRIS: What you were saying about the baseball bat and things like that, there are so many plays now that include domestic violence. It's not sword fights. It's not battle scenes.

DREW: Yeah, I think sword fights are actually much easier. Ultimately, I think that my goal even in swordplay is try to mess it up a little bit or blur the edges. That's something I've been trying really hard to do lately. "Let's please, oh Jesus, make it not look like stage combat." I think that requires great skill on the part of a performer. The ability to understand things like distance and proximity and how that adjusts in the moment is the only thing that we have that keeps us from getting seriously injured. You've got to really be pretty damn aware kinaesthetically to be able to make that leap and create something that's really full on realistic.

If you have really skilled actors you have to let that priority be handled, and then, God, what a joy, but if you don't have that, then you got to set everything. Then maybe as you work on it, as it gets more comfy, then you can say, "You know, let's make that a stumble-step there, and you can do that as you're going down." You can also create the most violent moments when they're not actually engaged in a sword fight, when they're circling or they're being pushed apart or being pulled by the crowd or within the dialogue. That's when it becomes the most intention-filled.

CHRIS: And it's utterly safe.

DREW: Yeah, because they are 12 ft. apart. Then when you get back to the high, low, high, low, head, head, then you can go back to being safe and the audience tends to transfer that horrendous violence and passion into the high, low, high, low, head, head, head.

Choreographically, if you're doing something like *Killer Joe*, contemporary violence, I start really slow. I did a new play at the Humana Festival in Louisville, a few years ago called *Tall Grass Gothic*. It takes place in Nebraska or somewhere in a really kind of a burnt-out little town. A guy comes home, and his wife is acting strange. She's having an affair. He wants to have sex; she doesn't want to; it turns into a date rape kind of thing. I concentrate on the story and try to get with the actors and the director and say, "Am I correct in assuming that is what happens?" I would do that with the director first. I ask things like how long the fights should be. The director usually says, "As long as it needs to be." You say, "OK, great. That's what I was hoping you'd say, as opposed to say a minute." If the director says, "A minute," then you know you're in deep shit!

I ask questions of both the director and actors like, "Is this what's going on? Is he really angry? Is he just frustrated? Does he punch? Does he hit her with an open hand? Does he ever hit her? Does he know she is having an affair?" You get all that information into the mix; it's like doing table work. So you do table work on all your fights, and you get really, really clear on what needs to happen in terms of the story being told. He wants to get some. She doesn't want to. He tries to force it on her. She struggles, he forces her harder. He needs to subdue her. She finally gives up and lets it happen.

Then I would get with the actors, and I would say, "OK, let's really slowly and methodically and easily explore this physically." Once we kind of explore it physically and we get it down to the step-by-step process and beats that would be occurring, then we go back and say, "OK, what can go wrong right here? In this one moment, you can: clunk your knees together, hit your head, break your nose, bend your fingers backwards, and this loose elbow is going to knock your teeth out. And now, what do we do to keep all of those things from happening?" So we just continue to build it that way, and slowly but surely, you add all the elements.

To me, that is so much more satisfying and interesting a process than to just show technique - cut one, cut two, cut two, deceive in four. Not that I don't enjoy that. It's so much more satisfying to start from scratch. Always, always, always ask for actor input. I can't think of a time when I wouldn't say to an actor, "Is this making sense? Are you still OK? Does this work for you?" Ultimately, it's them that have to do it.

There's an old joke about Eric Fredrickson. Eric is a Zen kind of guy. Somebody asked him one day in class, "Is it right foot forward or left?" and he said, "Oh, what does it matter? We're all just dust in the wind." And you know, I joke about that because I love Eric so much, but it's true. I always say to actors, "I had my left foot forward, but that's my feet. What do your feet want to do?" And that is something that Paddy also taught me. Paddy never set footwork when we worked out. He always just did the blade work, and the footwork takes care of itself, because the footwork will always be complementary of what's happening with the blade. I don't necessarily take it quite that far, because sometimes you do need to be on your right foot to launch yourself into the next moment. Ultimately, I am always interested in changing whatever I have in mind to facilitate their ease and ability to create it on a nightly basis. Actor input is crucial, crucial, crucial, and if you are in a really great situation you have the director there as well.

This piece I mentioned before, that I did in Louisville, the director was Mark Masterson, who is Artistic Director there, and he's a guy who has some stage combat experience himself. It was an awesome situation because I had two skilled actors, a great playwright, and wonderful director, and we're all doing it together. And so you know, Mark is saying, "No, I don't think… he's not a closed-fist hitter," and the actors agree and the playwright goes, "No, absolutely not." OK, we throw that technique completely out. So again, you sort of reduce, reduce, reduce, and you get it down to what works.

CHRIS: Is stylization ever a part of what you are interested in?

DREW: Yeah, absolutely. Especially for me personally if it's my project, if I'm directing it and doing fights, I am especially interested in those kinds of things.

CHRIS: Why is that?

DREW: Because often it's just another fucking sword fight. I've just seen it. Good directors I know have seen it too, and they have the same reaction. We are doing theatre, for God's sakes. We're not doing a movie, we're not doing straight up realism. If I was doing a movie, it'd be a different story, because we could be ultra-real; a camera and effects people can help so much. I go to the theatre because it is not reality. That's what I love about the theatre. I think the theatre is magic, and it should be. If I had my druthers, I think I would do a lot more stylization. Even something as ubiquitous as slow motion, given the right amount of fog, and a good light designer, can be incredibly effective.

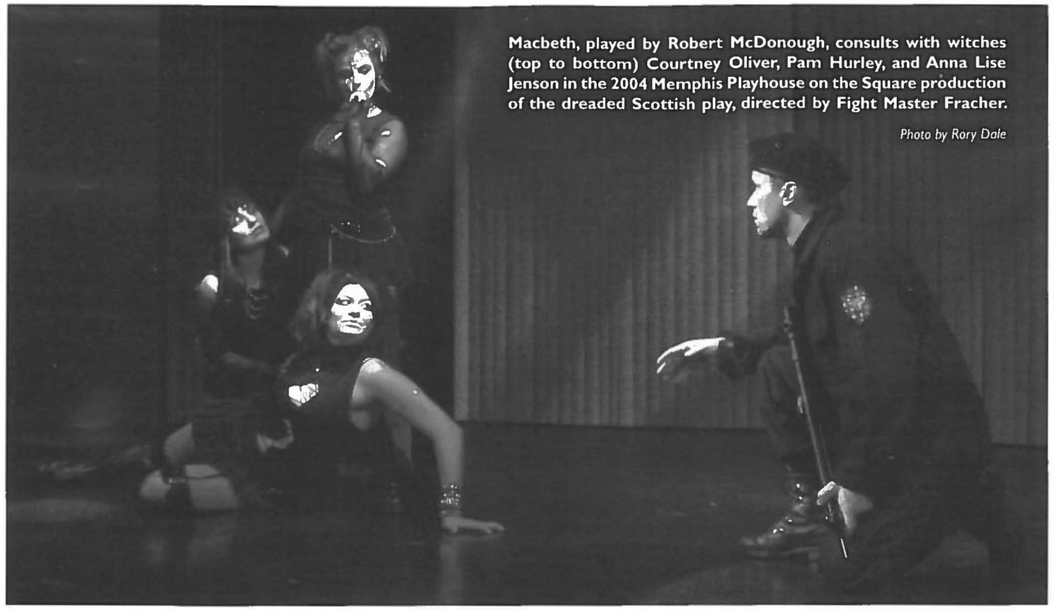
I did a *Henry V* in the park in Louisville for the Kentucky Shakespeare Festival a bunch of years ago. We had actors entering from above and below. We had lots of sidelight so it was in silhouette. The whole time there were fights happening in the below, I had four guys above with bows and arrows, and not even real arrows; they were just miming the arrows. They just constantly mimed drawing an arrow, noching the arrow, drawing it back and shooting the arrow. They continued this motion in a sort of a Robert Wilson slow-mo, repetitive, continual background fashion, and it worked like crazy. It was so theatrical. Nobody was making any bones about the fact that there weren't any arrows. In the below the lights would bump up, and there would be a four-move phrase of swordplay, lights go down, lights would bump up and people were being taken prisoner, and they would go down, and bump up again. So while the arrows constantly shot above, in the below there were these little vignettes. About every fourth or fifth one I'd have about six or eight French guys down there, and they had "half arrows" - with just the fletching - and when the lights would come up they would have them in their hands, and they would just sort of stab themselves in the chests or the eye or the side of the neck. Every once in a while, the lights would come up, and you would see four or five guys getting shot with arrows. They'd take these arrows, and they'd fall down in a big old pile, and slowly but surely, that just kept happening over and over and over and over. The archers won the day. Those kinds of things make me happy, because it's not concerned with being overly real. You're creating something that is engaging the audience's mind and imagination and you're asking them to make a leap with you. It's a lot more fun.

CHRIS: We're so influenced by movies and television that there are things that we just can't do in the theatre, and maybe we shouldn't strive to do them in the theatre.

DREW: Right, we shouldn't even try. And you run into that all the time. I did a production of *The Hostage*, and there's a scene where they come in and they shoot the place all up, take the guy hostage, and the director said, "OK, we can have them come and they could shoot, and we could have the bottles, you know, they can be breaking and blowing up, and the mirror could go. It would be awesome," and I said, "That's a really great idea. That would take the entire budget for the set, let alone the props." You couldn't even tech that for the money that we had. They were so disappointed. They didn't get it. They just didn't have a clue, and you run into that all the time, where people just don't even have a clue. Luckily, occasionally, you get to work in a place which has a decent budget, and so you can go to the props people and say, "You know what? What I'd really like is this," and they go, "Cool. Let's get it."

CHRIS: What's your feeling about historical accuracy, and how much importance do you place on it?

DREW: I'm just a theatre geek. I'm not a historian. I've seen stuff, but if we created fights that were really like those fights, it would be the most boring shit you ever saw. If you did what they were doing in Verona between Romeo and Tybalt or Tybalt and Mercutio or any of those guys, it would be not only boring but incredibly dangerous. So I think we have to be theatrical. My school has always been all those old films, all those old fencers. People like Paddy.



Macbeth, played by Robert McDonough, consults with witches (top to bottom) Courtney Oliver, Pam Hurley, and Anna Lise Jenson in the 2004 Memphis Playhouse on the Square production of the dreaded Scottish play, directed by Fight Master Fracher.

Photo by Rory Dale

I had another wonderful, wonderful experience. I was in L.A. a long time ago; I got to go meet and spend the afternoon with Ralph Faulkner (look him up if you don't know….). He was still teaching fencing at Faulkner Studios down in this terrible barrio in LA, and it was this little storefront - filthy and awful in a terrible ghetto - and I banged on the door, and I banged on the door, and nobody came, and nobody came, and I was getting ready to leave, and then the door opened. This wizened old guy came, and it's Ralph, and he's like 95 years old. He's got cataract glasses, and he's stooped and bent over, but he has an arm like Popeye. He has a right arm like it was transplanted from another body. So I say to him, "Hi, I'm Drew Fracher. I'm a fight director; I just want to talk to you. I want to take a stage combat lesson." He said, "Stage combat. No such thing!" He said, "There's no such thing. It's all the same. It's fighting. You're fencing." And he was just adamant about it. He said, "Don't kid yourself, kid. It's all about what do they want to do, and what can you do to stop them?" That's what he said to me. That's all you need to know. And as I look back… that's all he was advocating, was that you get the story down. So I went back and had this lesson with him. There was me, and there was this fabulous Austrian woman who was an Olympic fencer, and there was an older guy who was his #2, and a couple of kids. They were all fencers, sport fencers. So I took a lesson with him. And you know, he just whipped my ass. I had maybe 10 minutes with him, and he just sort of slapped me around. He told me I stunk. It was awesome. It was fabulous, but ultimately, the one thing he said was, "What's involved in that story you are trying to tell right then and there."

I did a production of *Pacific Overtures*, and the director really wanted it to be very realistic—any kind of swordplay we did. You know, I've certainly watched my share of Kurosawa films, but I thought that that was really not going to cut it. So I started talking with my buds that do that sort of thing - Eric has studied Aikido for years. So he turned me on to a couple of really good texts, and he said, you know, "Look for these people. Find this person." So I was able to find some genuine sources and meet some people that do know what that particular Asian style of swordplay is about. I went to an Aikido sensei and said, "First of all, please forgive me for asking these questions in this fashion, but understand this is why I am doing it. And I don't want it to look stupid. Please show me three basic draws. That is what I need to know right now." Then I was able to take that and theatricalise it. There are a couple of moments in the course of a couple of numbers where the director wanted some sort of drawing and cutting. It was perfect.

So I'm all for historical accuracy. I think it's a great thing. It's a fascinating subject to study, but I also think that ultimately, your real modus operandi has to be to serve the play.

CHRIS: Are there any further words of wisdom for readers who are interested in pursuing this line of work?

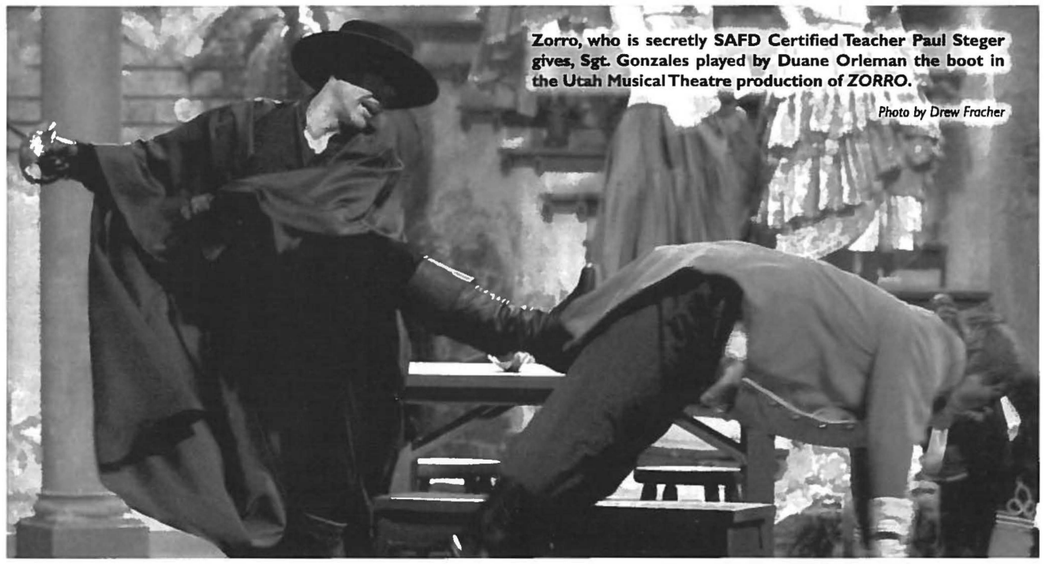
DREW: Acting is something that just scares the piss out of me, and so lately, I've been doing it. It's been sort of a personal challenge to get through it on a nightly basis, because you're just out there. It's just you. I have the utmost respect for actors. I think it's such an incredibly hard job. So I think the same thing is true of our fight directing vocation as well. You have just got to keep working, and keep trying get better, and the more you meet and work with better people, the more you will rise to the surface; but you have got to practice. You got to fucking practice. It ain't like riding a bicycle, but I find more often than not, you know, the skills that I have, and I'm not saying that I have a lot of skills, but the ones I use the most are the basic ones. The ones I use the most as a fight director in choreographing are the basic skills. They are not the turnover back flips. They're not the super-duper triple envelopment disarms… they're not. With the average cast and rehearsal process you just don't have time for that shit. When you get an hour a day for a week and a half, go away and come back in ten days and then you're in techs, you don't have time. I'm not interested in trying to put something on somebody's body that they MIGHT be able to get by opening, because that's not fair to the performer, and because you're going to go home and agonize about it. You should be able to go home and have a cocktail and relax. I wish it was always something I could put into practice. Sometimes, suddenly the director goes, "Oh, that rehearsal I said you could have tomorrow? You can't," and you go, "Ohhhkay." I try really, really hard to be a team player, and not be a diva. But every once in a while, you just have to go, "You know what? Their safety is at stake here. I have to turn into a raging asshole now." And I have to say to the director, "You promised me this. You're not giving it to me now. You have to give it to me, or we're just going to have to make some adjustments."

CHRIS: Is the biggest challenge of a fight director that sort of time constraint?

DREW: That's always a challenge. But again, I think if you have a good director, they understand the necessity. They are going to give you that time. If I can be on board the whole time, that is the best possible use of my time, and it makes me the happiest. I want to watch rehearsal. I want to be able to pull you aside when you come off from that scene and go, "You know what? If you pick up that chair this way it would be so much easier on your back." I just want to be able to side-coach and say, "You know, that fall you're doing is really hilarious but can I show you a way that you won't have that bruise on your knee." That makes me the happiest camper of all, to just be able to be like Mr. Helpful. Then I get my little rehearsal time as well, and so you're always there, and you get to see it in context, you get to watch it, and you're always there to say, "If they are going to be working on this for another 15 minutes, can I have Joe and Suzie and take them into the other rehearsal hall?" So you're always able to make use of whatever time you do have, and you're not just showing up for your 10 to 11 A. M. and I'll see you guys tomorrow.

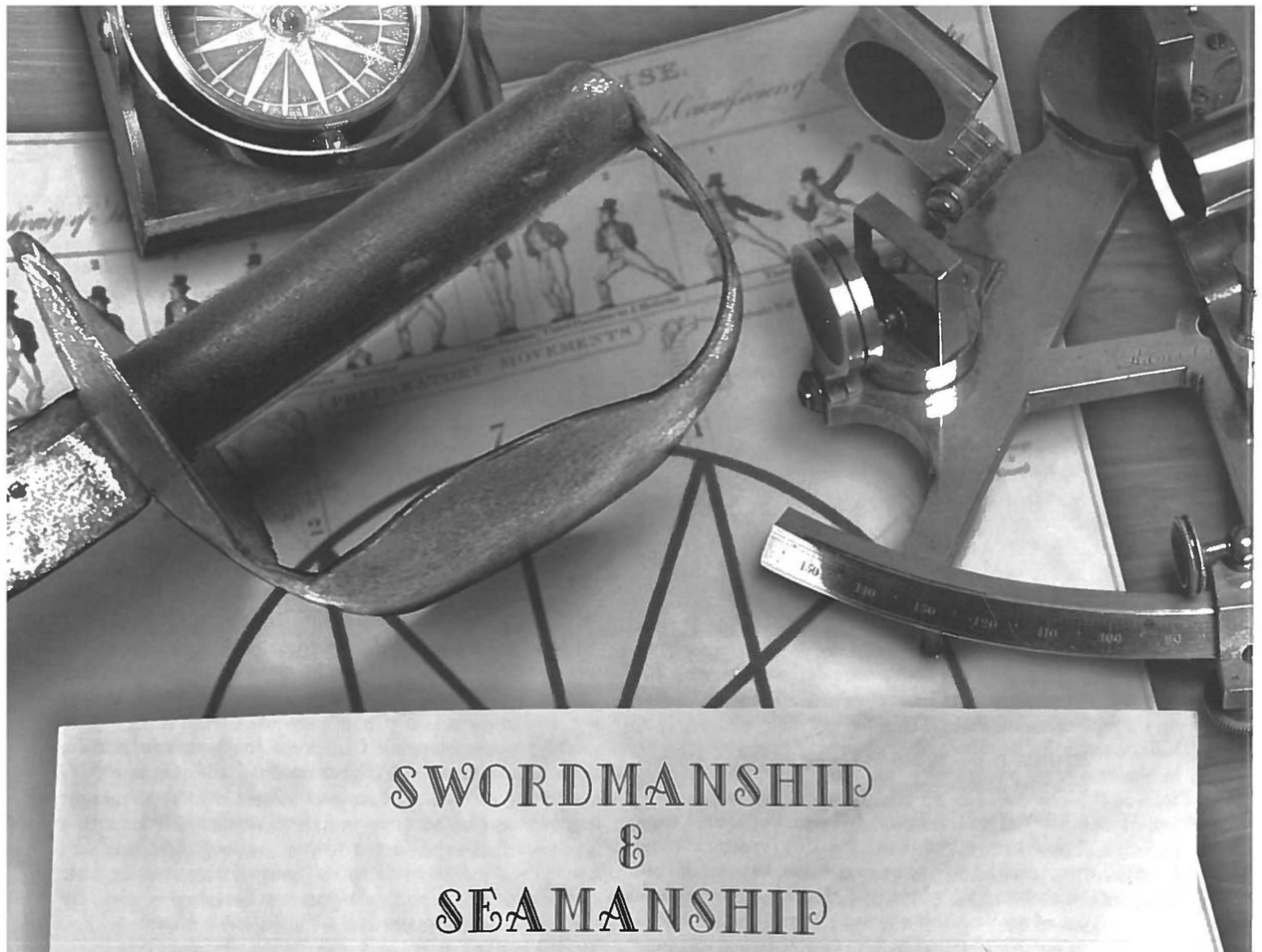
I guess the biggest thing I'd say to anybody would be (and Joseph said this to me a long time ago) "What is it you want to learn?" Find the person that's the best at it, and sleep on their doorstep until they show you. I am just a firm believer in that sort of relationship, that sort of mentor-student relationship. I find people all the time that know shit that I don't know, and I think, "Can I just come and hang out?" I heard Judi Dench on NPR. She said (it was awesome), "I've been in the theatre - I don't know how many years, 38 years, 40 years, whatever - I never ever go in my dressing room once the curtain is up. I stand in the wings, and I watch the people that are brilliant, my brilliant fellows, I watch them work, because that's the only way I have ever learned anything." I thought you are so damn smart. No wonder you are such a fabulous actress. If only more people did that sort of thing, were able to genuinely be there for their fellows, not only supporting but learning too... It's what I ardently wish for in our profession.

CHRIS: Thanks so much Drew, it's been an honour.



Zorro, who is secretly SAFD Certified Teacher Paul Steger gives, Sgt. Gonzales played by Duane Orleman the boot in the Utah Musical Theatre production of *ZORRO*.

Photo by Drew Fracher



SWORDMANSHIP & SEAMANSHIP

by Richard Gradkowski

When most of us think of fighting with swords, we imagine such combat taking place in either a duel or in some sort of knightly battle. Yet we ought to understand that, until quite recently, some of the fiercest hand to hand swordplay took place, not on land, but at sea.

In the age of "fighting sail," when wooden ships staffed with iron men met in a sea battle, one of the most important tactical elements was the possibility of closing with the enemy, boarding the enemy ship, and subduing the crew. The aim of such an operation was the capture of a valuable prize (the enemy vessel and its contents) as well as the fame and rewards which such an enterprise would bring.

In a one on one sea battle, the two opposing ships would maneuver for favorable position relative to the wind. An aggressive tactician looked for the "weather gage" in which his vessel would retain mobility and the heavy smoke from his guns would clear away quickly. We should note that most of the cannons of these ships were mounted laterally, pointing through gun ports, and could not rotate to aim at a target. Their range was also affected by factors such as the amount of charge, the rolling of the ship, and the caliber of the guns. Most gunshots were only made from a distance of thirty to three hundred yards. If one ship could fire more effectively by being sailed into a windward position, its barrages could rake and decimate the enemy. In many cases however, such fire by itself was not decisive. While casualties mounted, potential fires sparked, woodwork and masts splintered, and rigging and sail were cut into shreds, ships could blast away at each other for some time without a clear outcome. Unless a fortuitous "hot" shot hit a powder magazine or some other such calamity, the action might end inconclusively. In order for a decision to be reached, the ships had to close, grapple, and come to hand to hand combat.

To prepare for this eventuality, the crews armed themselves with appropriate weapons. Following the sounding of the "battle rattle" and the raising of the boarding nets, the crew would come to stations prepared to repel boarders. Marines aboard the ship would assemble in the "fighting tops" up on the masts and set up firing positions for their flintlock muskets. These positions enabled them to execute a deadly sniper fire down on the opposing crews (at the battle of Trafalgar, it was such musket ball fire from the 100 gun French ship *Redoubtable* which mortally wounded Horatio Nelson[I]). Small artillery pieces might be hoisted and loaded with grape shot[II]. The rest of the sailors were issued various hand held arms from the ship's lockers. These included pikes, axes, dirks and, of course, cutlasses.

The "boarding pikes" were essentially simple spears, and were useful in holding off the enemy's attempts to board one's vessel. Axes were a handy weapon and tool for various shipboard functions, such as chopping the heavy ropes staying the masts, and for use in innumerable other applications. Knives and dirks were also common sailor tools with a multiplicity of uses. Cutlasses, which were considered an issue weapon for such situations, would be distributed to about half of the crew prior to the encounter and the final assault. Ordinarily, to repel boarders, the cutlass men would be in the first rank with the pike men just behind and the marines with muskets and bayonets backing everyone. In an assault, all boarders were instructed to keep close together for mutual support.

Cutlass Drill on board Cerberus. The Weekly Times, 14 July 1900. courtesy of "Newspaper Collection", State Library of Victoria

The conditions of boarding and the ensuing fight were especially severe. An eighteenth century first-rate ship of the line would have been about 40 feet wide (beam) and possibly 130 feet long. For action, the wooden deck would have been cleared of most extraneous objects and perhaps laid with sand to absorb the expected effusion of blood. Unlike a fight on land, there was little possibility of maneuvering tactics. There was no room for moving sideways or for retreating. Dozens of seamen and marines would be crowded in this limited area with the only options being to fight moving forward or to suffer where they stood. The action of boarding itself must have required an extraordinary degree of motivation. The two vessels, with sides grinding against each other, often differing in heights, rolling in the sea, and with hostile defenders waiting, presented a dangerous and challenging platform. These circumstances resulted in many desperate and bloody confrontations.

On June 1, 1813, the U.S.F. *Chesapeake,* responding to a written challenge from the British navy's *Shannon*, sailed from Boston harbor to engage in what amounted to a ship to ship duel. The *Chesapeake* had participated in several successful engagements, fighting against the pirates of the Barbary Coast and in the war of 1812, and had put into Boston for refitting and crew replacement. Late in the afternoon, the two frigates closed and a deadly cannonade from the *Shannon*, whose gun crews Captain Philip Broke had drilled to perfection, laid waste to the *Chesapeake*. The *Chesapeake*'s Captain, James Lawrence, mortally wounded, cried out: "Tell the men to fire faster and not give up the ship; fight her till she sinks!"(Lossing) The frigates closed, beam to beam, and Broke leaped onto the American quarterdeck. He was immediately attacked by a pike man, who he parried and ran through. As he did, he was clobbered by a musket butt and a third sailor cleaved his skull with a cutlass. As Broke fell, the British crew followed on and swarmed aboard the *Chesapeake*, subduing her in approximately fifteen minutes of savage fighting. In this short encounter, 73 men were killed (49 Americans and 24 Britons) with 165 wounded (106 American and 59 British). James Lawrence died of his wounds on June 4. His friend Commodore Oliver Hazard Perry adopted his last words for his personal ensign, these becoming the basis for the U.S. Navy's motto "Don't give up the ship." Captain Broke, although in damaged health, eventually recovered and lived until 1841.

The cutlass appears to have been a specialized weapon developed in the seventeenth century from certain types of civilian swords. Its immediate predecessor would have been the "hunting sword;" a short hacking weapon used to deliver a coupe de grace to an animal at the end of a chase. The earliest example in English of the use of the term "coutelas" appears to

I Horatio Nelson (29 September 1758 – 21 October 1805) was an English flag officer famous for his service in the Royal Navy, particularly during the Napoleonic Wars. He won several victories, including the Battle of Trafalgar in 1805.

II Cannon charge consisting of small round balls, usually of lead or iron, and used primarily as an antipersonnel weapon. Typically, the small iron balls were held in clusters of three by iron rings and combined in three tiers by cast-iron plates and a central connecting rod. This assembly, which reminded gunners of a cluster of grapes (hence the name), broke up when the gun was fired, spread out in flight like a shotgun charge, and sprayed the target area. Grapeshot was widely used in wars of the 18th and 19th centuries at short range against massed troops.

be in the play *Cornelia*,[III] translated from French by Thomas Kyd, who was an associate of the Elizabethan playwright Christopher Marlowe. Undoubtedly, the French term was much older and related etymologically to the root "couteau," from which words like "cut, cutler, and cutlery" were derived. These weapons were typically somewhat shorter than the usual dress sword or cavalry saber and would have a single cutting edge with a variety of simple hilts. Being shorter, they were also more convenient for everyday wear. In this form they became known as "hangers" and would be commonly worn by travelers and others wanting a convenient sidearm. The wearing of a short and practical sidearm had a long tradition in the European lower and middle class societies. The Anglo-Saxon's scramasax, the basilard of the middle ages, and the central European's tesak were all part of a line of plain and functional civilian weaponry. In his 1841 study on blade shapes and their effectiveness, Memoire sur les Armes-Blanche, Col. Guillaume S. Marey-Monge of the First Regiment of Cuirasseurs recommended that the ship's cutlass blade have a serrated (flamberge) edge. The closest contemporary version of this class of weapon is probably the Machete; which, in its various incarnations, can be either a useful tool or a deadly sidearm. The cutlass, therefore, despite any romantic associations, was usually a plebian weapon.

USS Enterprise (1877-1909) Sailors practicing with cutlasses on the ship's main deck, probably while she was at the New York Navy Yard, circa spring 1890. *Photo #: NH 54205*

Hangers were also issued to military personnel such as artillery men, infantry, and others who needed some kind of back up weapon for possible close encounters. With the advent of efficient bayonets in the eighteenth century, however, hangers became superfluous for regular infantry; although non-commissioned officers might still carry them as symbols of authority. The important characteristics of the hanger/cutlass were that it was a plain and functional weapon, with a single cutting edge suitable for chopping, relatively short (between 21 and 28 inches in blade length), with a simple hilt, and cheap to make. In this form the cutlass became a regular part of the armament of seamen.

III "Meane-while our Emperor (at all poynts arm'd),
Whose siluer hayres and honorable front
Were (warlike) lockt within a plumed caske,
In one hand held his Targe of steele embost, 105
And in the other graspt his Coutelas;
And with a cheerefull looke surueigh'd the Campe,
Exhorting them to charge, and fight like men,
And to endure what ere betyded them."

The limited records we have show few regulations or specifications for this type of naval sidearm. Official sword patterns for officers were issued from time to time, although there was considerable leeway in accommodating individual taste and/or family heirlooms. In addition, those vessels which were "privateers," commissioned by a government to engage in sanctioned raiding, would have been equipped according to the organizers' means and taste. It would seem, by and large, that the ordinary seamen were pretty much supplied on an eclectic basis.

While pikes, axes, and muskets were undoubtedly efficacious in some functions, because of cramped fighting conditions, the cutlass was acknowledged to be the primary weapon in boarding and subduing an opposing ship. Despite its comparative importance, there seems to have been little attention paid to training crews in its use. Much of cutlass technique seemed to be based upon actions used in singlestick fighting (a popular activity in eighteenth century Britain). A few ship's officers were aware of the value of preparing their boarding parties for swordplay, but generally the execution seemed to have been left to the inspiration of the moment.

In 1812, Lt. William Pringle-Green of the Royal Navy wrote an unpublished manuscript, "Fighting Instructions for Ships Crews in Attack and Defense," in which he propounded that "pikes and muskets become useless when crews become intermingled and those without a cutlass must flee to save themselves." We do have an example of a published effort to systematize cutlass fighting in a chart prepared in 1814 under the direction of English Fencing Master Henry Angelo Jr. The chart shows seven ways of cutting with the cutlass as well as the parries for these cuts, and it displays a series of correct postures for practicing. (See "Prepare To Board," pg. 12-15). During the nineteenth century a number of other studies were published, where an actual drill in the use of the cutlass seems to have been instituted. For practice, sailors would have used the singlestick, which was basically a cutlass made of a stout ash wood dowel about one inch in diameter with a leather or basket hilt. In 1854, the U.S. Naval Academy established a course in fencing for the midshipmen and in 1869, the Sword Master at the Naval Academy, Antoine J. Corbesier, wrote a manual for saber propounding the French system of fencing. His text, however, made no direct reference to the term "cutlass," using "saber" instead. The 1860's also saw the issue of the Royal Navy's The Seaman's Catechism and Instructor in Gunnery, Rifle, Cutlass and the Armstrong Gun Drill designed by Fencing Masters and lead by Chief Petty Officers. In 1871 a *British Boys Manual of Seamanship and Gunnery* was published to prepare cadets with chapters on "Sword Exercise" and "Sword Bayonet Exercise." In 1887, the British War Office issued a *Manual of Instruction for Single-Stick Drill*, and in 1904, U.S. Navy Lieutenant Commander William F. Fullam wrote *The Petty Officer's Drill Book*, which was a simplified method of teaching founded upon Corbesier's text. In reviewing most of these drills, one finds that they postulate an excessively formal and military approach to swordplay, doing things by the numbers, and with several artificial restrictions, though they do emphasize attacking by "point" (a thrust), especially after a parry. Most probably, this formality came about because the drills were designed by fencing masters and lead by chief petty officers. While they might have provided interesting exercise, their combat utility in a melee could be questioned. This is not to say that learning to fence was not useful, but rather to emphasize that sword fighters are not fencing, and that the factors which make for effective combat skills are not necessarily those of classroom drills.

USS Enterprise (1877-1909) Two sailors demonstrate cutlass fencing, while other crew members look on, probably while the ship was at the New York Navy Yard, circa spring 1890. *Photo #: NH 54206*

At any rate, the long and honorable history of naval swordplay was terminated in 1936, when the Royal Navy abolished its use (Admiralty Order No. 4572, October 22, 1936), and in 1949, when the U.S. Navy reportedly withdrew the cutlasses as an item of shipboard and station equipment. The U.S. Navy still retains the image of crossed cutlasses on its Enlisted Surface Warfare Specialist's qualification badge however, and the color guard of the *U.S.S. Constitution* parades with the 1861 model cutlasses; a constant reminder how pivotal this weapon was to naval warfare.

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Making a Rehearsal Gun on a Budget

Blank-firing solid-barrel props have made onstage gun violence much safer and easier to do, but they have their limits. They're rather expensive and surprisingly fragile compared to their real-life counterparts.

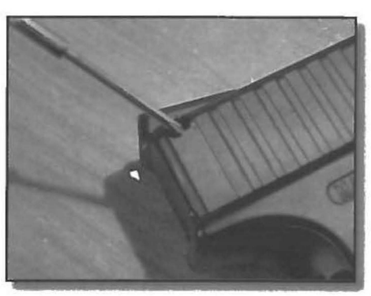
Airsoft weapons are beginning to see a lot of use as replicas (non-firing prop guns with moving parts) and as rehearsal weapons. Their design makes Airsoft weapons much more safety-conscious than their predecessors in the BB gun family, but their ability to fire plastic pellets still presents a safety hazard. Fortunately, spring-action Airsoft pistols can be converted into useable rehearsal guns by removing the action, or the few parts that actually launch projectiles.

NOTE: No safety device ever replaces an alert, responsible human being's judgment. The procedure detailed in this article is intended as an additional safety measure, not as a replacement for any existing safety precautions.

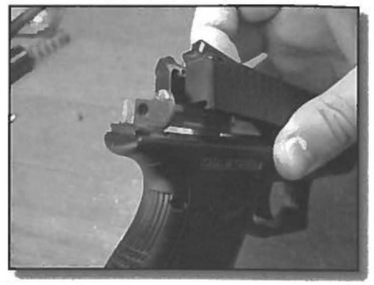
Materials needed:

- A set of jeweler's screwdrivers
- Needle nose pliers
- Spring powered Airsoft pistol

(Note: ensure that the pistol you purchase is spring-powered, not gas or electric.)



Set up your materials on a good work surface and make sure you have plenty of light. Aiming the pistol in a safe direction, cock and fire the pistol to ensure the action spring isn't compressed when you begin disassembly. Remove the magazine and put it aside. Remove the screws in the slide. In the example model, there's only one screw, located just below the rear sight. The screws used in these pistols are tiny, do your best not to lose them.



Gently open the slide, releasing it from the backstop and letting it slide off the rest of the pistol.

The action is generally found directly atop the magazine well and consists of a spring as a power source and a piston to hold and aim the pellets. In this model, hold the action and pull it back to compress the spring until the action is separated from the chamber, then lift the action and the action spring off. In some models, you may need to gently pry the piston out using the needle nose pliers.

Replace the slide over the barrel. Make sure the slide spring is in place over the barrel. Close the slide over the backstop and screw the slide back together.

If all goes well, you should be able to rack the slide, load and unload magazines, and pull the trigger easily. But without the action spring and piston, the gun can't fire. When deactivated, racking the slide on an airsoft pistol is noticeably easier because of the lack of the action's spring tension being compressed.

There is no real way to cover all of the differences in using this technique on the dozens of airsoft spring action pistols on the market today, but in every case, the focus of doing this remains the same: removing the action spring and piston while leaving the rest of the pistol intact. This allows the moving parts to be used during a scene while lessening the danger of injury from airsoft pellets or other debris.

Do you know how to do something that would be beneficial for the SAFD membership to know as well? We are looking to expand on this section of *The Fight Master*, but we need your help. Please email us at fmeditor@safd.org with any "How-To" ideas. We hope you will take the time to contribute toward the strengthening of our organization through knowledge.

PUTTOTHETEST

Results of the SAFD's Skills Proficiency Tests

Jeremy Earl and Mike Speck (l to r) engage in a dramatic silhouetted Smallsword SPR at the 2010 Winter Wonderland Workshop in Elgin, Illinois.

Location
Instructor
Person Tested — **Date** / **Adjudicator** / Weapons Proficiency

BS	Broadsword	KN	Knife
QS	Quarterstaff	RD	Rapier & Dagger
SIS	Single Sword	SS	Smallsword
BSS	Broadsword & Shield	UA	Unarmed
TFS	Theatrical Firearm Safety		
*	Examiner's Award of Excellence		

2008

Combat, Inc. — **12/13/2008**
Ray Rodriguez/ Michael Yahn — **Michael Chin**

Alec Barbour	BSS
Ryan Bechard	BSS*
Reuben Griffis	BSS
Michael Hagins	BSS
Cat Johnson	BSS
Kevin Little	BSS*
Galway McCullough	BSS*

The following key illustrates the changes in testing standards effective as of 2009.

Location
Instructor
Person Tested — **Date** / **Adjudicator** / Weapons Proficiency

BS	Broadsword	KN	Knife
QS	Quarterstaff	RD	Rapier & Dagger
SIS	Single Sword	SS	Smallsword
BSS	Broadsword & Shield	UA	Unarmed
TFS	Theatrical Firearm Safety		
BP	Basic Pass	**RP**	**Recommended Pass**
BR	Basic Renewal	**RR**	**Recommended Renewal**

2009

Fights 4 — **8/16/2009**
Ray Rodriguez — **Michael Chin**

Lexie Devin	**BS**
Marianna Kozij	**SIS**
Sarah Moravec	BS
Adam Souza	BS SIS
Adam Miller-Batteau	KN
Alec Barbour	**BS**
Corey Pierno	**BS SIS**
Nathan DeCoux	**BS SIS**
Patrick Casey	KN

Howard County Community College — **11/8/2009**
Robb Hunter — **J. David Brimmer/Dale Girard**

Jon Townson	BS RD
Rachel Gelfeld	BS RD
Mark Bowling	RD
Lauren Danzig	RD

Combat Inc. — **11/22/2009**
Ray Rodriguez — **J. David Brimmer**

Carlo Rivieccio	BSS
Marianna Kozij	BSS
Danny Crawford	BS BSS
Kevin Little	BSS
Dennis Baker	BS
Killian Patton	BS
Kevin Paul Smith	BS
Galway McCullough	BS
Sterling Swann	BS

Brandeis University — **12/3/2009**
Robert Walsh — **J. David Brimmer**

Japonica Brown	QS SIS UA
Samantha Richert	QS SIS UA
Ben Rosenblatt	QS SIS UA
Johnnie McQuarley	QS SIS UA
Jesse Hinson	QS SIS UA
Robert McFadyen	QS SIS UA
McCaela Donovan	QS SIS UA
Tanya Doughterty	QS SIS UA
Chukwama Equiano Masieri	QS SIS UA
Levi Rion Ben-Israel	QS SIS UA

Western Illinois University — **12/7/09**
DC Wright — **Richard Raether**

Ashlee Edgemon	RD
Caitlyn Herzlinger	RD
Max Ruszkowski	RD
Danny Pancratx	RD
Nicole Farmerie	RD
Eric Wilder	RD
Susan Brummet	RD
Nathan Grant	RD
Richard Sheski	RD
Jared McDaris	RD

Illinois State University — **12/9/09**
Paul Dennhardt — **Chuck Coyl**

Megan Storti	UA
David Gonzalez	UA
Evan Henderson	UA
Lisa Ridarelli	UA
Mickey O'Sullivan	UA
Sabrina Conti	UA
Raquel Rangel	UA
Jeff Kurysz	UA
Matt Gorkis	UA
Melissa Imbrogno	UA
Justin Triezenberg	UA
David Robertson	UA
Cassie Mallady	UA
Jackie Trabilsy	UA
Dennis Florine	UA
Bill Daniel	UA
Nicole Zare	UA
Diana Christopher	UA
Nathan Martin	UA
Justin Stewart	UA
Anthony Pellegrino	UA

College of DuPage — **12/11/2009**
John Tovar — **Richard Raether**

Allen Kallas	UA
Danielle Wiseman	UA
Tony Leyva	UA
Adam Lamantia	UA
Genevieve Collins	UA
John Nemec	UA
Nathan Sanders	UA
Sean Thomas	UA
Dan O'Connell	UA

Kutztown University — **12/13/2009**
James Brown — **Michael Chin**

Soren Ersbak	UA
David Krater	UA
Shoshana Roberts	UA
Trevor Buck	UA

New York University — **12/15/2009**
J. David Brimmer — **Michael Chin**

Steve Boyle	BS UA
Jonathan Braylock	BS UA
Asaf Breier	UA
Kevin Hourigan	UA
Michael Lapinsky	UA
Christopher Neubauer	BS UA
Danielle O'Dea	QS UA
Elizabeth Spano	UA
Alana Barrett	BS
Joel Fullerton	BS
Emily Gittleman	BS QS
Katherine Grant-Suttie	BS QS
Ben Gullard	BS
Kathleen Littlefield	BS
Mitchell McCoy	BS QS
Jose Perez IV	BS
Tim Reinhart	BS
Philip Rossi	BS
Paige Sturges	BS
Richard Valentin	BS
Amanda White-Graff	BS
Adele Rylands	BS QS

Fights4 — **12/15/2009**
Robert Tuftee — **Michael Chin**

Megan O'Leary	BS
Kevin Little	QS
Danny Crawford	QS
Logan McCoy	QS
Megan Messiger	QS
Sarah Moravec	QS
Turner Smith	QS
John Robichau	QS
Ruby Joy	QS
Rin Allen	QS
Cat Johnson	QS
Amos Marguiles	QS

University of Virginia — **12/15/2009**
John Paul Scheidler — **Dale Girard**

Danny Cackley	RD UA
Jemmy Chen	RD UA
Andrew Cronacher	RD UA
Alex Grubbs	RD UA
Mickie Marie	RD UA
Laura Rikard	RD UA
Napoleon Tavale	RD UA
Tashi Thomas	RD UA
Randall Wilkerson	RD UA

University of Florida — **12/16/2009**
Tiza Garland — **David Leong**

Justin Brasher	RD UA
Taylor Dariarow	RD UA
Eric Delgado	RD UA
Courtney Flowers	RD UA
Mason Frim	UA
Robert C. Martinez III	UA

Columbia College Chicago — **12/16/2009**
John McFarland — **Chuck Coyl**

Rinska Prestinary	BS RD UA
Meredith Daufenbach	BS RD UA
David Gibbons	BS RD UA
Nick Hart	BS RD UA
Sam Hubbard	BS RD UA
Brittany Juilfs	BS RD UA
Katie Julian	BS RD UA
Dani Loumena	BS RD UA
John Pagano	BS RD UA
Elspeth Ryan	BS RD UA
Marcus Davis	BSS
David Yondorf	BSS

Columbia College Chicago — **12/17/2009**
David Woolley — **Chuck Coyl**

Alex Farrington	KN SS BSS
Janelle Foszcz	KN SS BSS
Nickel Hays	KN SS BSS
Rachel Himmel	KN SS BSS
David Marlowe	KN SS BSS
Jacob Payne	BSS
Cameron Peart	KN SS BSS
Eric Praether	KN SS BSS
Matt Rehwoldt	KN SS BSS
David Servillo	KN SS BSS
Michael Stegall	KN SS BSS
Nathan Weiland	KN SS BSS
Andrew Luckenbill	KN SS

S.U.N.Y. Fredonia — **12/17/2009**
Edward Sharon — **J. Allen Suddeth**

Kimberly Adams	UA
Charlotte Foster	UA
Jennifer Lefsyk	UA
Elizabeth Ruff	UA
Benjamin Sheedy	UA
Andrew Sklar	UA
Shawn Farrell	UA
Scott Malkovsky	UA
Ariel Mombrea	UA
Lauren Gismondi	UA
Thomas Raynor	UA
Emma Traubert	UA
Michael Valvo	UA
Kyle Aaron Blount	UA
Jonas Barranca	UA
Matthew Nersinger	UA

Elgin Community College — **12/17/2009**
Stephen Gray/John Tovar — **Richard Raether**

Michael Fillipp	QS
Sean McNeil	QS UA
Stetson Cross	QS
David Stevens	QS UA
Rachel Roberts	QS UA
Jessica Pederson	QS
Dylan Urban	QS UA
Veronica Urban	UA
Claire Yearman	BSS
Justin Legel	BSS
Catie Early	BSS UA
Angela Bend	BSS UA
Casey Martinson	UA
Jason Rutkowski	UA
Charles Watson	UA
Erik Enberg	UA
Natalie Nicholson	UA
Stephanie Gray	UA
Allison Sarro	UA

City College of New York — **12/18/2009**
Denise Hurd — **J. David Brimmer**

Aldo Uribe	UA
Xuanmin Lum	UA
Michael Nicholas Buissereth	UA
Dimitrios Mihilakis	UA
Jesse Brennan	UA
Tuli Roy-Kirwan	UA
Victory Chappotin	UA
Denison Espinoza	UA
Rafael Rodriguez	UA
Vincent Roberts	UA
Amanda Pena	UA
Jamie Vanegas	UA

2010

American Shakespeare Center — **1/8/2010**
Colleen Kelly — **David Woolley**

Marianne Kubik	QS SIS SS
Jeremy West	SIS
Benjamin Curns	SIS
Tyler Moss	SIS

Swordplay Stage Combat — **1/10/2010**
Joseph Travers — **J. Allen Suddeth**

Rebecca Fey Collins	QS
Josey Flyte	QS
Pedro Gonzalez	QS
Kenneth Nicholas	QS
Ian Roettger	QS
Mark Rosenthal	QS
William Shapiro III	QS
Hannah Sloat	QS
Erica Gould	QS

Video — **1/12/2010**
Charles Conwell — **J. Allen Suddeth**

Kyle Fennie	BS KN QS RD SIS SS BSS UA
Kendrick Burkholder	BS KN QS RD SIS SS BSS UA
Doug Thomas	QS SS
J. Alex Cordaro	QS SS

Winter Wonderland Workshop — **1/15/2010**
Michael Yahn — **k. Jenny Jones**

David Schneider	KN
Jordan Smith	KN
Candace Hackett	KN
Greg Larson	KN

Winter Wonderland Workshop — **1/15/2010**
Leraldo Anzaldua — **David Boushey**

Doug Lowry	QS
Greg Larson	QS

Winter Wonderland Workshop — **1/15/2010**
Adam McLean — **J. Allen Suddeth**

F. Reed Brown	SIS
Mathias Maloff	SIS
Jennifer Mickelson	SIS
Adam Noble	SIS
Steven Schwall	SIS
Julianna Allen	SIS

Winter Wonderland Workshop — **1/15/2010**
KC Stage — **David Woolley**

Lauren Cafrelli	RD
Kel Hamik	RD
Joel Huff	RD
Doug Lowry	RD
Timothy Martin	RD
Chris Olmstead	RD
Bryan Schmidt	RD
Joshua Sumner	RD
Zack Meyer	RD
Samantha McDonald	RD

Winter Wonderland Workshop — **1/16/2010**
Brian LeTraunik — **J. Allen Suddeth**

Lauren Cafrelli	UA
Jeremy Earl	UA
Kel Hamik	UA
Kelvin Hamilton	UA
Mark Hardiman	UA
Mathias Maloff	UA
Jennifer Mickelson	UA
Bryan Schmidt	UA
Jordan Smith	UA
Joshua Sumner	UA

Winter Wonderland Workshop — **1/16/2010**
Christina Traister — **David Woolley**

Chaya Gordon-Bland	BS
Kelvin Hamilton	BS
Joel Huff	BS
Craig Lawrence	BS
Timothy Martin	BS
Dustin Vandenberg	BS
Julianna Allen	BS
Candace Hackett	BS

Winter Wonderland Workshop — **1/16/2010**
Gina Cerimele-Mechley — **David Woolley**

Barbara Seifert	UA
David Sterritt	UA

Winter Wonderland Workshop — **1/17/2010**
Adam McLean — **Richard Raether**

Jeremy Earl	SS
Mike Speck	SS

Winter Wonderland Workshop — **1/17/2010**
Christina Traister — **David Woolley**

Lisa Kopitsky	BSS
Jay Burckhardt	BSS

American Musical and Dramatic Academy — **1/30/2010**
Robert Hamilton — **Brian Byrnes**

Ryan Mercado	BS
Barrett Hill	BS
Kristi Miller	**BS**
Brittany G. Lovitt	**BS**
Travis Moritz	BS
LeVance Tarver	BS
Collin Bressie	**BS UA**
Sean Chin	**BS UA**
Benjamin Gould	BSS
Aaron Pagel	BSS

American Musical and Dramatic Academy — **1/30/2010**
Robert Hamilton/Payson Burt — **Brian Byrnes**

Timothy Bell	SIS
Micah Watterson	SIS
Carrie Anne Hunycutt	SIS
Henelle Miklavcic	SIS
Eric Rocha	SIS
Richard Mealey	SIS
Erik Weece	SIS
Benjamin Steger	SIS
Shawna Kelley	SIS

American Musical and Dramatic Academy — **1/31/2010**
Michael Mahaffey/Payson Burt — **Brian Byrnes**

Steven Beaudion	RD UA
Leah Benoit	RD UA
Becky Catalano	RD UA
Raymond Creamer	RD UA
Ricky Frausto-Gonzalez	RD UA
Corbin Mayberry	RD UA
Jeneta St. Clair	RD UA
Cassie Vail Yeager	RD UA

Swordplay Stage Combat — **1/30/2010**
Joe Travers — **J. Allen Suddeth**

Nathan DeCoux	SS

The Asolo Conservatory **2/7/2010**
Robert Westley **Dale Girard**
Will Little UA
Devereau Chumrau UA
Alicia Dawn Bullen UA
Alexandra Garcia Guyker UA
Angela Sauer UA
Kenneth Michael Stellingwerf UA
Lindsay Bytof UA
Daniel Jones UA
Adam S. Carpenter UA
Dane Danridge Clark UA
Kimberly Hausler UA
Ron Y. Kagan UA
Travis Youssef UA

Actors Gymnasium **3/7/2010**
Chuck Coyl **David Woolley**
Sarah Radov KN SIS UA
Alejandro Tey KN SIS UA
Adam Miller-Batteau KN **SIS UA**
Claire Yearman **KN SIS** UA
Zev Steinberg KN **SIS** UA
Gabriel Faith Howard KN SIS UA
Jenn Danielle Miller KN SIS UA
Amy Hendrichs KN SIS UA
Edwin Baker KN SIS UA
Samantha Egle KN SIS UA

Univ. of North Carolina School of the Arts **3/8/2010**
Dale Girard **J. David Brimmer**
Cemre Ebuzzia SIS SS
Braxton Molinaro BS RD
Andrew Ryder RD SIS
Aila Peck RD SS
Adrian Knowles BS RD
Adam Levinthal SIS BSS
Kira Walters SIS
Kathryn Saffell BS SS
Jordan Pratt-Thatcher SIS BSS
Jackie Hansen BS SIS
Harry Poster SIS
Gabe Brown RD SS
Daniel Boisrond RD BSS
Bryn Harris SS
Drew Madland RD
Kai Stewart BS BSS
Jonny Price BS SIS
Jennifer Webb SIS
Jacobi Howard SIS
Hallie Cooper RD SIS
Drew Moyer BS RD
Danielle Rennalls SIS
Will Schnurr BS SIS
Tyler Lea SS BSS
Travis Detweiler SS BSS
Patrick Osteen QS SIS SS BSS
Mary Beth Stanford SIS
MacKenzie Hancock RD SIS
Luke Smith SIS
Laura Hall SS
Thomas Rowell QS
Wes Rice RD
Carlos Lopez IV BSS
Andrew Madson SIS

University of Denver **3/11/2010**
Geoffrey Kent **Dale Girard**
Alex Ngo SIS
Amber Lea SIS
Chloe Anderson SIS
Claire Connor SIS
Cody Schuyler SIS
Corinne Barnett SIS
Dylan Schmeyer SIS
Elliot Clough SIS
Frances Gonzales SIS
Gwendolyn Adams SIS
Hope Barnes SIS
Jolene Simonds SIS
Lauren Mills SIS
Lauren Stanek SIS
Lindsay Lamb SIS
MacKenzie Beyer SIS
Nick Smith SIS
Nyle Kenning SIS
Patricia Galvez SIS
Reggie Jackson SIS

The Theatre School at DePaul University **3/11/2010**
Nick Sandys **Chuck Coyl**
Jessica Erin Allen **KN RD UA**
Stephen James Anderson **KN RD UA**
Chris Boykin KN RD UA
Mitchell Duran KN RD UA
Adriana Dziedzic KN RD UA
James Gasber KN RD UA
Derek Gaspar KN RD UA
Shannon Matesky KN RD UA
Clancy McCartney KN RD UA
Sean Parris KN RD UA
Chris Rickett KN RD UA
Levenix Riddle KN RD UA
Jordan Shappell KN RD UA
Colin Sphar KN RD UA

College Conservatory of Music **3/12/2010**
k.Jenny Jones **Drew Fracher**
Trevor Day SIS **SS**
Amy Berryman SIS SS
Dione Kuraoka Hardin SIS SS
Gregory Wool SIS SS
Rachel Sleek-Banuelos SIS SS
Kellen York SIS SS
Casey Scott Leach SIS SS
Kelvin Chan SIS SS
Stephanie Brait SIS SS

Regent University **3/26/2010**
Michael Kirkland **Dale Girard**
Michael A. Salisbury UA
Madeline Ranson UA
Britain Willcock UA
Amy Dunlap UA
Zachary L. Burtot UA
Diana Coates UA
Chris Bookless UA
Gene Gray UA
Sean Cowan UA
Jeff Fazakerlay UA
Nathanael Fisher UA
Hannah Hughes UA
Andy Geffken UA
Tiffany Evans UA
Tabitha Ray-Strong UA

Virginia Beach Bash **3/27/2010**
Jacki Armit **Michael Chin**
Vincent Langan UA
Robyn Berg UA

Denver Center Theatre Academy **3/27/2010**
Geoffrey Kent **Chuck Coyl**
Andrew Hunter UA
Anita Harkess **SIS UA**
Benaiah Anderson **BS KN SIS UA**
Brian Murray **UA**
Alex Ngo **UA**
Bryce Alexander UA
Cameron Varner UA
Daniel Foote UA
David Gerhardt UA
Dean Espitallier UA
Drew Cortese UA
Elia Brovarone UA
Geoffrey Kent **KN SIS**
GerRee Hinshaw **SIS**
Janet Noble UA
Jeff Bull **BS UA**
Jillian Lietzau **BS UA**
Jim Randazzo **RD**
Joel Parker UA
Julie Wolf UA
Kenneth Kendall SIS **UA**
Lance Martin **SIS UA**
Mara Marski UA
Mike McNeil **SIS UA**
Rick Noble UA
Scott Ryan UA
Sonia Justl UA
Stephen Weitz **SIS UA**
Terry Kroenung **RD UA**
WonDrae Hart UA

A.R.T.-Mxat/Harvard **3/28/2010**
Robert Walsh/Robert Najarian **David Leong**
Jason Beaubien UA
Tim Eliot UA
Anthony Gaskins UA
Heather Gordon UA
Kelly Green UA
Susannah Hoffman UA
Ian Kerch UA
Scott Lyman UA
Jacob Martin UA
Cameron J. Oro UA
Therese Plaehn UA
Laura Parker UA
Richard Scott UA
Charles Settles, Jr. UA
Lindsay Strachan UA
Rebecca Whitehurst UA
Ted Hewlett **BS RD SIS UA**
Angie Jepson SS **UA**
Hannah Husband SS **UA**
Eric Rollins SIS **UA**
Stephanie Bechler SIS **UA**
Danielle Zipkin UA
Ross Brown UA

The Lee Strasberg Institute **3/29/2010**
J. Allen Suddeth **J. David Brimmer**
Brenton Prince UA
Gonzalo Marroquin UA
Yaarit Madelaine Zituni UA
Hadas Nuriel UA
Lee Foster UA
Natalie Marchelletta UA
Miguel Kapinga Reis UA
Anastasia Conze UA
Daniel Martinez UA
Guissepe Novelli UA
Yael Gidron UA
Rosa Gilmore UA
Parme Marin UA
Raphael Levy UA

Swordplay Stage Combat **4/11/2010**
Joseph Travers **Michael Chin**
Dennis Baker SS
Josey Nicole Housley SS
John Kollmer SS
Ian Roettger SS
Eugene Solfanelli SS
Hannah Sloat SS
Amanda Webb SS

Carson School of Theater and Film **4/11/2010**
University of Nebraska-Lincoln
Ian Borden/Harris Smith **Brian Byrnes**
Calen Calero SIS UA
Sarah Carlson SIS UA
Ayana de Novellis UA
Jordan Deffenbaugh BS SIS UA
Justin Gamerl BS SIS
Gary Henderson BS SIS UA
Chelsea Joubert SIS UA
Sean Kloc BS SIS
Emily Martinez UA
Erin Mills UA
Jennifer Olson SIS UA
Logan Pietz SIS UA
Christian Stokes SIS UA
Katie Streeter SIS UA
Jason Tipsword **KN**

University of Washington **4/12/2010**
Geoffrey Alm **David Boushey**
Patrick David Cullen **BS RD UA**
Marianna de Fazio **BS RD UA**
Carl Kennedy **BS RD UA**
Amy Dawn Harrison Rufino **BS RD UA**

Mary Baldwin College **4/22/2010**
John Paul Scheidler **Joseph Martinez**
Zachary Brown RD
Matthew Carter RD
Jeffery Chips RD
Katherine Crandol RD
Brian Falbo RD
Michael Hollinger RD
Sarah Keyes RD
Jemma Levy RD
Paul Rycik RD
Shannon Schultz RD
Daniel Trombley RD

Pace University **4/22/2010**
Michael Chin **Chuck Coyl**
Chad Chenail UA
Gina Demay UA
Rachel Feinberg UA
Christopher Giordano UA
Jordan Gosnell UA
Rusheal Harrison UA
Stephanie Landau UA
Dana Marcolina UA
Alexandra O'Halloran UA
Purvi Parmar UA
Giacomo Rocchini UA
Macaela Sears UA
Thomas Silvinski UA
Trevor St. Pierre UA
Michael Tartaglia UA
William "Brett" Thiele UA
Brigitte Thieme-Burdette UA
Freia Titland UA

Florida State University **4/24/2010**
Rob Radkoff Ek **Brian Byrnes**
Carlos Angulo SIS UA
Sam Arnold SIS UA
Hannah Benitez SIS UA
Cynthia Betancourt SIS UA
Sindy Castro SIS UA
Ben Crawford SIS UA
Joey DeChello SIS UA
Danielle Festa SIS UA
Joy Fox SIS UA
Makeba Frazier SIS UA
Lucas Gerken SIS UA
Chelsye Ginn UA
Erin Grubbs SIS UA
Al Heartley SIS UA
Cameron Huppertz SIS UA
Henry Keyser SIS UA
Chelsea Kwoka SIS UA
Amber Mathis SIS UA
David McElwee BS SIS SS **UA**
Nora Nagatani SIS UA
Jessica Ordon UA
Mike Petrie SIS SS UA
Mary Risk SIS UA
Katie Ritchie UA
Stephanie Ritter SIS UA
Jessica Schweitzer SIS UA
Jade Terrell UA
Chris Watson SIS UA
Josh Weinstein BS SIS SS **UA**
Jasmine Cuesta **UA**

Hofstra University **4/25/2010**
Robert Westley **Michael Chin**
Michael Quattrone RD
Lauryn Hamel RD
Gina Ventura RD
Benjamin Pike RD
Kristin Nemecek RD
Richard Traub RD
Shanna Brown RD
Alexandra Rose RD
Patrick Harman RD
Laura Duell RD
John Vincent Bahrenburg RD
Adam Griffith RD
Kathryn Delaney RD
Keith Pinault RD
Tim Giebel RD

The Strasberg Institute **4/26/2010**
J. Allen Suddeth **J. David Brimmer**
Emily Q. Jira UA
Ashley S. Mellinger UA
Eleanor L. D'Eustachio UA
Mitch W. McCoy UA
David R. Bernon UA
Nicole T. Vogt-Lowell UA
Evan C. Olson UA
Mallory Wu UA
Lillian I. Rodriguez UA

University of Florida **4/28/2010**
Tiza Garland **David Leong**
Aaron Caldwell QS SIS
Chase DenBeste QS
Ryan George QS SIS
Lisa Hein QS SIS
Kat Martinez QS SIS
Jessie Mutz QS SIS
Robert Martinez QS SIS
Cristian Gonzalez QS SIS
Doug Milliron RD UA
Teniece Johnson RD UA
Wayne Willinger UA
Nichole Hamilton RD UA
Candace Clift RD UA
Russel Schultz RD UA

Christopher Newport University **4/28/2010**
Gregg Lloyd **Michael Chin**
Ryan Doster QS RD UA
Willem Krumich QS RD UA
Peter Adams BS QS RD UA
Stephanie Swift BS **QS RD** UA
Bryan Austin QS RD UA
Alex Cirves QS RD UA
Deborah "Gracie" Beach QS RD UA
Caity Schmidt QS RD UA
Jennifer Bukovsky QS RD UA
Gerald "Sawyer" Heppes QS RD UA
Jeff Gallo QS RD UA
Kelsea White QS RD UA
David Carter QS RD UA
Megan Geers QS RD UA
Kevin Scott QS RD UA
Kristen Merek QS RD UA
Marilyn Shappacher QS RD UA
Jake Mills QS RD UA
Caroline Rigby QS RD UA

Rutgers Univ. Mason Gross School of the Arts **4/28/2010**
J. Allen Suddeth **J. David Brimmer**
Mike Walker UA
Sam Hicks UA
Vera Varlamov UA
Andrew Nogasky UA
Sarah Silk UA
Tamoya Hopkins UA
Craig M. Dolezel UA
Christina Norris UA
Jerry Ford UA
Nicholas Chacon UA
Kristen Calhoun UA
Joey Gambetta **UA**

New York University **4/29/2010**
J. David Brimmer **Michael Chin**
Paige Sturges RD
Kevin Gall RD
Phil Rossi RD
Jose Perez IV RD
Tim Reinhard RD
Rin Allen **RD**
Samantha Sterling UA
Dan Catomeris UA
Grant McDonald UA
Ben Katz UA
Jeff Hunsicker RD UA
Elizabeth Spano RD
Shannon Pritchard RD
Kelsey Mills UA
Ruby Joy RD
Adele Rylands RD
Hilary Shar UA
Peter Romano UA
Erik Olson UA
Liz Norton UA
Joel Fullerton RD UA
Shea Fitzgerald RD UA
Amanda White-Graff RD
Jonathon Braylock RD
Gabriel Carli-Jones UA
Mallory Jenkins UA

University of Oklahoma **4/30/2010**
Matthew Ellis **k. Jenny Jones**
Brett Marley RD
Harry Perrin RD
Addie Work RD
Daniel Bevan RD
Sam Boeck RD
Kristin Morgan RD
Aimee Crowther RD
Danielle Rohr RD

Mercer University **5/1/2010**
Scot J. Mann **Chuck Coyl**
Evan Ayoub RD
Isaac Callahan RD
Amy Chastain RD
Ashley Eckersly RD SIS UA
Kelly Flemister RD
Alexander Friddell SIS
Leeanne Griffin RD
Ramond Harris SIS
Jonathan Johnson RD
Whitley Dismuke SIS
Lauren Lunsford RD SIS UA
Harley Maddox RD
Artanza McGuire RD
Lindsey Mouchet RD
Marcella Murray RD
Rachel Pendergrass SIS
Sarah Stitt RD
Christina Thornington RD
Abby Howd RD
Kelly Martin RD **SIS UA**

East Carolina University **5/1/2010**
Jill Matarelli-Carlson **Dale Girard**
Josh Batts UA
McKenna Cox UA
Jim Dadosky UA
Shalen Ennis BS
Jesse Glanz BS
Daniela Hart UA
Victoria Kite UA
Laura Beth Lee UA
Devan Mitchell UA
Tim Price BS RD
Amanda Rowan BS
Michael Ryan UA
Grayson Sandford UA
Steven Stanton BS
Chris Timmons BS RD UA
Scarlet Van Loon BS
Mason Walters BS
Brett Wheeler BS
Lindsay Wright BS

Temple University **5/4/2010**
Ian Rose **J. Allen Suddeth**
James Kiesel SIS
Josiah Kiehl SIS
Joshua Markloff SIS UA
Kimberly Cicconi SIS UA
Kyle Yackoski SIS UA
Doug Thomas UA
Amanda Ramasaran SIS
Brittany Holdahl SIS UA
Richie Sklar SIS UA
Geoff Panettieri SIS UA
Eric Mylin SIS
Josh Arnold SIS
Valentino Rudi SIS
Yauhen Zhuk SIS UA
Dan Dorff SIS UA
Sean Gibson SIS UA
Roman Santacroce UA
Alex Spence UA
Leo E. Kennedy UA
Takamichi Shigenobu UA

University of Illinois, Urbana **5/5/2010**
Robin McFarquhar **David Woolley**
Kristen Bjorge SIS SS UA
Jonathon Duplessis Butler SIS SS UA
Amanda Cabrera SIS SS UA
Lena Dansdill SIS SS UA
Martin Dubin SIS SS UA
Ethan Gardner SIS SS UA
Samantha Gold SIS SS UA
Volen Iliev SIS SS UA
Jennifer Nelson SIS SS UA
Kelly Parker SIS SS UA
Alysia Prosser SIS SS UA
Joseph Ramski SIS SS UA
Benjamin Rosenthal SIS SS UA
Marlin Scanlon SIS SS UA
Dominique Worsley SIS SS UA

Muhlenberg College **5/5/2010**
Michael Chin **J. David Brimmer**
Ann Barkin BS
Andrew Clark BS
Grant Harris BS
George Kelly BS
Kathryn Krull BS
Alayna Martin BS
Harrison Merck BS
Sarah Ochocki BS
David Rosenblatt BS
Patrick Scheid BS
Justin Schwartz BS
Zachary Shery BS
Amanda Smith BS
Joshua Tewell BS
Shannon Wittenberger BS
Edward "Ted" Lytle BS
John "Jack" Powers BS

Roosevelt University **5/7/2010**
Chuck Coyl **Erik Fredricksen**
Drew Leigh Williams UA
Brian Peccia UA
Nathan Wonder UA
Derek Van Barham UA
Josh Doucette UA
Patrick Belics UA
Kadie Lee Toderlund UA
Colin Creveling UA
Max Harris Fabian UA
Sarah Hartman UA
Laura Elleseg UA
Andy Monson UA
Alan Hughes UA

Roosevelt University **5/7/2010**
Neil Massey **Erik Fredricksen**
Walter Briggs SIS
Jay W. Cullen SIS
Jonthan Helvey SIS
Alex Kyger SIS
Ryan Lempka SIS
Scott Ray Merchant SIS
Jason Nykiel SIS
Glenn Potter SIS
Victor Albaum UA
Andrew Aaron Berlin UA
Andi Bohs UA
Mary Bouchard UA
Eric James Casady UA
Aaron Dore UA
David Herr UA
Katie Huff UA
Amanda Beth Miller UA
Kallie Miller UA
Amy Orman UA
Kayla Roy UA
Tiffany Cheris Taylor UA
Travis Taylor UA
David Tomczak UA

Kutztown University **5/7/2010**
James N. Brown **Michael Chin**
Andrew Dell SIS
Mike Smith RD SIS
Shoshana Roberts RD
Trevor Buck RD
Christopher LaRose RD
Kelli Lynn Conkey RD
Soren Ersbak RD

Univ. of Houston School of Theatre and Dance **5/7/2010**
Brian Byrnes **Mark D. Guinn**
Jenna Simmons QS
Andrew Douglas Runk QS
Shannon Mullarkey QS
Chelsea Paige Holmes QS
Stefan Espinosa QS SIS UA
Kyle Dean Steffen QS SIS UA
Melissa Graves QS SIS UA
Lauren Ballard QS SIS UA
Amelia Hammond QS SIS UA
Trevor Pittinger QS SIS UA
Bobby Labartino QS SIS UA
Grant Davis QS SIS UA
Chris Egging QS **UA**
Patrick Earl QS **UA**

Willamette University **5/7/2010**
Jonathan Cole **J. David Brimmer**
Gabriele Blahnik SIS UA
Jane Bube SIS UA
Scott Clardy SIS UA
Karla Corrales SIS UA
Mimi d'Autremont SIS UA
Jacquelle Davis SIS UA
Jordan Ehrlich SIS UA
Emily Golden SIS UA
Gabe Kenney SIS UA
Lauren Knapp SIS UA
Britt Lauer SIS UA
Kristin Light SIS UA
Lisle Pedersen SS BSS
Olivia Saccomanno SIS SS BSS UA
Kelsey Scott SS BSS
Aaron Smith SIS UA
Victoria Smith SIS UA
Amanda Washko SS BSS
Justin Wetherell SIS UA

Western Illinois University **5/8/2010**
D.C. Wright **Chuck Coyl**
Mary Dixon UA
Jonathon "JJ" Gatesman UA
Kari Warning UA
Zachary Roberts UA
Nicole Farmerie UA
Erin Clark UA
Sean Goldrick UA
John Brennan Blickham UA
Cassie Horn UA
Richard Sheski **UA**
Diane Emmert UA
Jared McDaris **UA**
Daniel Pancratz **UA**
Caitlyn Herzlinger **UA**

University of Miami **5/8/2010**
Lee Soroko **Brian Byrnes**
Ashley Armstrong UA
Alexa Baray UA
Christine Damore UA
Megan Downey UA
Christiane Haight UA
Adam Keller UA
Matthew Novak UA
Sarah Siegel UA
Margaret Stewart UA

University of Miami **5/8/2010**
Bruce Lecure **Brian Byrnes**
Lee Soroko
Jed Alevizos RD UA
Ken Clark RD UA
Bliss Griffin RD UA
Kevin Jones RD UA
Kemy Joseph RD UA
Matt Mickenberg RD UA
Richard Russell RD UA
Brendan Sokler RD UA

Cornish College **5/2/2010**
Geoffrey Alm **David Boushey**
Jesse Underhill BS RD UA
Gerald Alejandro Ford BS RD UA
Lauren Currie BS RD UA
Shauna Freidenberger BS RD UA
Ellen Steves BS RD UA
Andy Buffelen BS RD UA
Steven Ackley BS RD UA
Dana Blasingame BS RD UA
Sage Price BS RD UA
Jeremy Downing BS RD UA
Carol Thompson BS RD UA
Jerick Hoffer BS RD UA
Stacey Lynn Bohlinger BS RD UA
Daniel Theyer BS RD UA
James H. James Jr. BS RD UA
Tim Smith-Stewart BS RD UA
Derek Petropolis BS RD UA
Sarah C. Davis BS RD UA
Emily Cawley BS RD UA
Lindsey Corbett BS RD UA
Giuseppe A. Ribaudo BS RD UA

Cornish College **5/8/2010**
Robert Macdougall **David Boushey**
Krystina R. Borland BS RD UA
Heidi Komdorffer BS RD UA
Joshua Williamson BS RD UA
Linnea Emigh BS RD UA
Tracy Shoemaker Cahill BS RD UA
Daniel Nickerson BS RD UA
Chelsea Hanawalt BS RD UA
Ben Dominick BS RD UA
Conner Nedderson RD

University of the Arts **5/8/2010**
Charles Conwell **J. Allen Suddeth**
Jeffrey Budner BA KN RD UA
Erik Endsley BA KN RD UA
Cuba Hatheway BA KN RD UA
Amanda Kearns BA KN RD
Brandon Pierce BA KN RD UA
Andrew Rodgers BA KN RD UA
Anne Rossman BA KN RD UA
Michael Stimson BA KN RD UA
Annie Such BA KN RD UA
Michael Tannenbaum BA KN RD UA
William Thompson BA KN RD UA
Nicholas Fragale QS SIS SS BSS
Jeffrey Hyman QS SIS SS BSS
Stefan Iseldyke QS SIS SS BSS
Andrew Tardiff QS SIS SS BSS
Nicholas Muni KN RD UA
Nathan Unsworth KN RD UA

Frostburg State University **5/8/2010**
Darrell Rushton **k. Jenny Jones**
Ben Arden BS KN UA
Mark Bowling BS KN **UA**
Justin Blount KN
Carla Clark KN
Hannah Deprey-Severance BS KN UA
Alex Ferentinos KN
Grace Gonzalez BS KN UA
Ian Hoch BS KN
Gregory Isaacs KN UA
Brandon Waller KN
Trey Wolfe KN
Joshua Scurry KN

Columbia College Chicago **5/12/2010**
John McFarland **Drew Fracher**
Kathryn Acosta BS RD UA
Kayla Mae Anderson BS UA
Alaina Andzelewski BS RD UA
Jon Beal BS RD UA
Dan Beno BS RD UA
Steve Casillas BS RD UA
Erica Cieslak BS RD UA
Jonathan Goldthwaite BS RD UA
Jeff Harlow BS RD UA
Cassandra Johnson BS RD UA
Tiffany Pfingsten BS RD UA
Pat Whalen BS RD UA
Jayme Wojciechowski BS RD UA

Columbia College Chicago **5/13/2010**
David Woolley **Drew Fracher**
Meredith Daufenbach QS SIS
Alex Farrington QS SIS SS
David Gibbons QS SIS SS
Samuel Hubbard QS SIS SS
George Lyons QS SIS SS
John Pagano QS SS
Cameron Peart QS SIS SS
Rinska Prestinary QS SIS SS
Elspeth Ryan QS SS
David Servillo QS SS
Brooks Sullivan QS SIS SS
Michael Stegall BS QS SIS SS

SUNY Fredonia **5/13/2010**
Edward "Ted" Sharon **J. Allen Suddeth**
Jonas Barranca BS
Dan Evans BS
Richard Doetterl BS
Danielle Pelcher BS
Shawn Farrell BS
Scott Malkovsky BS
Benjamin Sheedy BS
Ariel Mombrea BS
Thomas Loughlin BS
Andrew Sklar BS
Jacqueline Rosenthal BS
Jessica St. George BS
Kristine Hsia BS
Mark Reeve BS
Matthew Nersinger BS

Elgin Community College **5/14/2010**
Stephen Gray **Drew Fracher**
Corey Dillard RD
Erik Enberg KN RD
Gregory Marchuk RD
Casey Martinson RD
Sean McNeil RD
Enid Munoz RD
Jessica Pederson KN RD
Allison Sarro RD
Veronica Urban RD
Charles Watson KN RD

University of Puget Sound **5/14/2010**
Geoffrey Alm **David Boushey**
Georgina Cohen SIS
Caitie Auld SIS
Eleanor Ross SIS
Claire Mason SIS
Marissa Miles-Coccaro SIS
Lauren Anderson SIS
Adam Colton SIS
Mitch Knottingham SIS
Andrew Shannon SIS
Maxwell Westhelle SIS
Noah Kaplan SIS
Michael Armstrong SIS
Josh Bornstein SIS
Katie Hall SIS
Taylor Griffin SIS
Wade Rediger SIS
Kate Z. Stone **SIS**
Jessica Baloun SIS
Joel Fechtel **SIS**
Joshua Willis SIS
Daniel Smith SIS
Erik Kimerer SIS
Emily Cohen **SIS**
Robert Pore SIS
Ben Malkin SIS
Megan Chambers SIS

Niagara University **5/14/2010**
Steve Vaughan **J. Allen Suddeth**
Nick Lama BS KN UA
Nick Gnancinski BS KN RD SS UA
Emily Pedersen BS RD UA
Rachel Baron BS KN RD SS UA
Devan Corcoran BS RD UA
Hannah Sharp BS RD UA
Sara Ball BS RD UA
Jocelyn Hanson BS RD UA
Justin Krall BS KN RD SS UA
Kelsey Wright RD UA
Will Hicks BS RD UA
Ross Donnatelli BS RD UA
Jessica Bill BS RD SS

Fight Jam Chicago **5/15/2010**
John Tovar **Chuck Coyl**
Melanie Braxton **UA**
Joshua Blase Sean Pikar **UA**

AMDA **5/15/2010**
Payson Burt/Robert Hamilton **Dale Girard**
Summer Cooke KN
West Perkinson KN
Prescott Greene KN
Benjamin Steger KN
Sean Charles Herne KN
Chris Oliver KN
Eddie Jaye KN
Devion Andrez Coleman KN
Ruben Vernier KN
TJ Bledsoe KN
Shawna Kelley KN
Richard Mealey KN
Brandon Cunningham KN
Frank Merino KN
Nicole Pittmon KN
Nikkie Ellis KN
Greg Caldwell RD UA
Justine Gilroy-Jones RD UA
Derrick Bradshaw Jr. RD UA
Robert Altepeter RD UA
Alan Cooper RD UA
Shawn A. Conde RD UA
Matt TRUE RD UA
Gregory Lee Blanche RD UA
Amanda Lyn Hill RD UA
Ryan Mercado **RD UA**
Barrett Hill **RD UA**

Brooklyn College **5/18/2010**
Michael Chin **J. David Brimmer**
Cynthia Bastidas-Shal UA
Paula J. DeRose UA
Neal Freeman UA
Wayne M. Maugans UA

Amy P. Miller UA
Antonevia Ocho-Coultes UA
Kathleen M. Proulx UA
Stephanie A. Roy UA
Jolie Tong UA
Welker White UA

Univ. of North Carolina School of the Arts **5/19/2010**
Dale A. Girard **Richard Ryan**
Thomas Rowell KN UA
Chesley Polk KN UA
Romolo Wilkinson KN UA
Jacqueline Robinson KN UA
Jessica Richards KN UA
Benjamin Carbo KN UA
Jonathan Majors KN UA
Ari Itkin KN UA
Emily Ussery KN UA
Daniel Edmond KN UA
Scott Nicholson KN UA
Marine Madesclaire KN UA
Laura Hall KN UA
Samip Raval KN UA
Charles Osborne KN UA
Drew Bolander KN UA
Aaron Mitchum KN UA
Christian Daly KN UA
Nik Danger-James KN UA
Kacie Brown KN UA
Madeline Landers KN UA
Jamar Williams KN UA

Louisiana Tech University **5/21/2010**
Mark D. Guinn **k. Jenny Jones**
Matthew Bass **KN QS** RD
Hardy Bates KN QS RD
Brianna Case KN **QS** RD SS BSS
Andrew Cogswell KN QS RD BSS
Kelsie Coker KN QS RD
Timothy Dickey KN QS RD
Ryan Gentry KN
Keive Gordon KN QS RD BSS
Charles Green KN **QS** RD SS BSS
Jake Guinn **KN**
John F. Keenan **KN** QS RD
Timothy Kersey KN QS RD
Timothy Leftwich KN QS RD
Jessica Nash KN QS RD
Andrew Ray **KN QS RD**
Noelle Smith KN **QS** RD
Christopher Tamez **KN** QS **RD**
Amanda Tatum KN QS RD
Stacy Trammell KN QS RD
Amy Updegraff KN QS RD
Laura Weil KN QS RD
Jami Windham KN QS RD

Helge Landmesser (left) and Matthias Fittkau (right) of Stage-Combat Deutschland (Germany) teaching a Rapier Cloak class at the 2010 Winter Wonderland Workshop.

Swordplay Stage Combat	**5/23/2010**
Joseph Travers	**J. Allen Suddeth**
Alexis Black	BSS
Nathan DeCoux	**BSS**
Erica Gould	BSS
Josey Nicole Housley	BSS
John M. Kollmer	BSS
Ian Roettger	BSS
Eugene Solfanelli	BSS
Amanda Webb	BSS

University of Washington	**5/26/2010**
Geoffrey Alm	**David Boushey**
Monique A. Robinson	BS RD UA
Philip Kruse	BS RD UA
Matt Giampietro	BS RD UA
Valeka J. Holt	BS RD UA
Maura Tang	BS RD UA
Scott W. Abernethy	BS RD UA
Sarah Loveland	BS RD UA
Robert Bergin	BS RD UA

The Theatre School at Depaul University	**5/27/2010**
Nick Sandys	**Chuck Coyl**
Jessica Erin Allen	SIS
Stephen James Anderson	BS RD
Mitchell Duran	BS RD UA
Ariana Dziedzic	BS RD UA
Derek Gaspar	BS RD UA
Will Gillespie	BS RD UA
Andrew Goetten	BS RD UA
Brittani Green	BS RD UA
Jared Green	BS RD UA
Nicholas Harper	BS RD UA
Joyce Hshieh	BS RD UA
Chris Rickett	BS RD UA
Levenix Riddle	BS RD
Erica Ikeda	SIS
Aaron Rustebakke	BS RD UA
Colin Sphar	BS RD UA

Savannah College of Art and Design	**5/27/2010**
Martin Noyes	**Richard Ryan**
Frederica Anderson	RD SIS UA
Jo Arellanes	RD SIS UA
Channing Braver	RD SIS UA
Chris Jameson	RD SIS UA
Annagrace Martin	RD SIS UA
Benjamin Martinez	RD SIS UA
Mary Panzebeck	RD SIS UA
Kelly Rogers	RD SIS UA
Elise Soeder	RD SIS UA
Ayodele Tushinde	RD SIS UA
Colin Williams	RD SIS UA
Martha Frances Williams	RD SIS UA

College Conservatory of Music	**5/29/2010**
k. Jenny Jones	**Mark Guinn**
Abigail Butcher	RD UA
Zlatomir Molavanski	RD UA
Jordan Schramka	RD UA
Allyson West	RD UA
Andria Helm	RD UA
Ben Cramer	RD UA
John Ware	RD UA
Mikayla Stanley	RD UA
Michael Carr	**RD UA**
Catherine Prevett	RD UA
Kevin Macku	**RD UA**
Kelly Rossberg	RD UA
Taylor Cloyes	RD UA
Kevin Malarkey	RD UA
Stephen Shore	RD UA

Central Illinois Stage Combat Workshop	**6/4/2010**
DC Wright/H.Russ Brown	**Chuck Coyl**
Laurence Blackwell	KN QS
Melissa Freilich	KN QS
Christopher Elst	**KN**
Devin Stine	KN QS
David Charles Goyette	KN QS
Anthony Guest	KN QS
Xiang Xiang Lieu	KN QS
Steven Schwall	KN QS
Jay Donley	KN QS
Christopher Sik	KN QS
Jacob Coombs	KN QS
Amie Root	KN **QS**
Michael Empson	KN QS
Chaya Gordon-Bland	KN QS
Jared McDaris	KN QS
Glen Wall	QS
Caitlyn Herzlinger	KN QS

Los Angeles Fight Academy	**6/13/2010**
Mike Mahaffey/Lacy Altwine	**Chuck Coyl**
Carlos Duarte	KN
Benjamin Gould	KN
Dennis Kreusler	KN
Collin Bressie	KN
Barrett Hill	KN
Kathryn Scott	KN
Sarah Wahl	KN
Jessica Dunne	**KN**

The Lee Strasberg Institute	**6/21/2010**
J. Allen Suddeth	**J. David Brimmer**
Juanita Arias Perez	UA
Claudio Marco Brovendani	UA
Rahel Jasmin Buchhold	UA
Susy Diab	UA
Zahid Fayyaz	UA
Laura Belinda Gutierrez	UA
Juliana Klein	UA
Alex Montaldo	UA
Jean-Francois Ines Ogoubiyi	UA
Ana Lucia Souza	UA

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Laura Grace	BS RD UA
Stephen Scheide	BS RD UA
Alex Smith	BS RD UA
Tania Sung	BS RD UA
Anna Richardson	BS RD UA
Brenan Grant	BS
David R.A. Cravens	RD UA
Paul Ray	QS
Julia Welch	QS
Christopher M. Martinez	QS
Lee Ann Hittenberger	**QS**
Brooks Farr	**QS**
Zachary Hewell	QS
Kate Kraay	QS
Rachel Wolfe	QS
Danielle Daggerty	QS
Jon Peck	QS
Stacey Bush	QS
Garth Brewe	QS
Chelsea Anderson	QS

Swordplay Stage Combat	**6/30/2010**
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Eric Chase	**UA**
Joseph Coppola	UA
Tyrus Cukavac	UA
Nathan DeCoux	**UA**
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Rocio Mendez	UA
Maire-Rose Pike	UA
Alicia Rodis	**UA**
Ian Roettger	UA
Eugene Solfanelli	**UA**

NSCW/AACSP	**7/23/2010**
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Teddy "Edward" Lytle	QS **RD** SIS BSS **UA** TFS
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Sarah Beckerman	**BS RD** SIS BSS **UA** TFS
Nick Santana	**BS** QS **RD SIS** BSS **UA** TFS
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Lauren Cafrelli	**BS** QS **RD** SIS BSS **UA** TFS
Joe Isenberg	QS **RD** SIS BSS **UA** TFS
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Dustin Vandenberg	**BS** QS **RD** SIS BSS **UA** TFS
Danette Baker	**BS** SIS BSS **UA** TFS
Paul Evans	**BS** QS **RD** SIS BSS **UA** TFS
Adele Rylands	**QS** SIS BSS **UA** TFS

Those who meet or exceed the standards of the SAFD's Skills Proficiency Test are listed in the Put to the Test section of *The Fight Master* in order to give proper recognition to the hard work that goes into each test.

However, PttT is a work in progress and errors may occur in the entry of data. If an inacuaracy is detected please notify the Editor and Art Director so that the discrepacy can be rectified and proper credit restored to the deserving party.

The creators of this publication take the accomplishments of their fellow combatants very seriously and wish to show that by representing the most accurate information possible.

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Brad Eick	BS RD UA
Brian Weitz	BS RD UA
Clint Lienau	BS RD UA
Danielle Stahl	BS RD UA
Deanna Roseen	BS RD UA
Elizabeth Edgeworth	BS UA
Emma Rojas	BS RD UA
Holly McNeill	UA
Ian Steffy	BS RD UA
James "Chris" Carter	BS RD UA
Joel Castro	BS RD UA
Josh Jeffries	BS RD UA
Kyle Curry	BS RD UA
Kyle "Panda" Encinas	BS RD UA
Larry Cook Jr.	BS RD UA
Lila Becker	RD UA
Matthew Taylor	BS RD UA
Michael Bloom	BS RD UA
Mike Speck	BS **RD UA**
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THE FIGHTMASTER THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS is a publication of

THE SOCIETY OF AMERICAN FIGHT DIRECTORS

The Society of American Fight Directors is a not-for-profit organization dedicated to promoting safety and fostering excellence in the art of directing stage combat/theatrical violence. The SAFD is committed to providing the highest level of service to the field through initiating and maintaining guidelines for standards of quality, providing education and training, promoting scholarly research, and encouraging communication and collaboration throughout the entertainment industry.

The SAFD recognizes members at a variety of levels, including Fight Master, Fight Director, Certified Teacher, Advanced Actor/Combatant, Actor/Combatant and Friend. SAFD members have staged or acted in countless numbers of fight scenes for live theatre, film, and television.

Through its training programs across the United States, the SAFD has schooled thousands of individuals in the necessary skills to perform or choreograph safe and effective stage combat.

Friend

One need not be a stage fighter, teacher, or choreographer to join and be active in the SAFD. Any individual who has an interest in the stage combative arts who wants to keep abreast of the field and receive all the benefits of memberships may join as a friend.

Actor Combatant

Any individual who has passed an SAFD Skills Proficiency Test and is current in Unarmed, Rapier & Dagger (or Single Sword), and another discipline. The SAFD considers Actor/Combatants to be proficient in performing staged combat safely and effectively.

Advanced Actor Combatant

Any individual who is current in six of eight SAFD disciplines, of which at least three (3) must be recommended passes and is a member in good standing. The SAFD acknowledges Advanced Actor Combatants as highly skilled performers of staged fighting.

Certified Teacher

Any individual who has successfully completed the SAFD Teacher Training Workshop. These individuals are endorsed by the Society to teach staged combat and may teach the SAFD Skills Proficiency Test.

Fight Director

Any individual who has held the status of Certified Teacher of the SAFD for a minimum of three years and has demonstrated through work in the professional arena a high level of expertise as a teacher and choreographer of staged combat. These individuals are endorsed by the Society to direct and/or choreograph incidents of physical violence.

Fight Master

Individuals who have successfully fulfilled the requirements of Fight Master as established and published by the Governing Body and awarded recognition by the current body of Fight Masters (College of Fight Masters). Individuals must be members in good standing and engage in continued active service to the Society.

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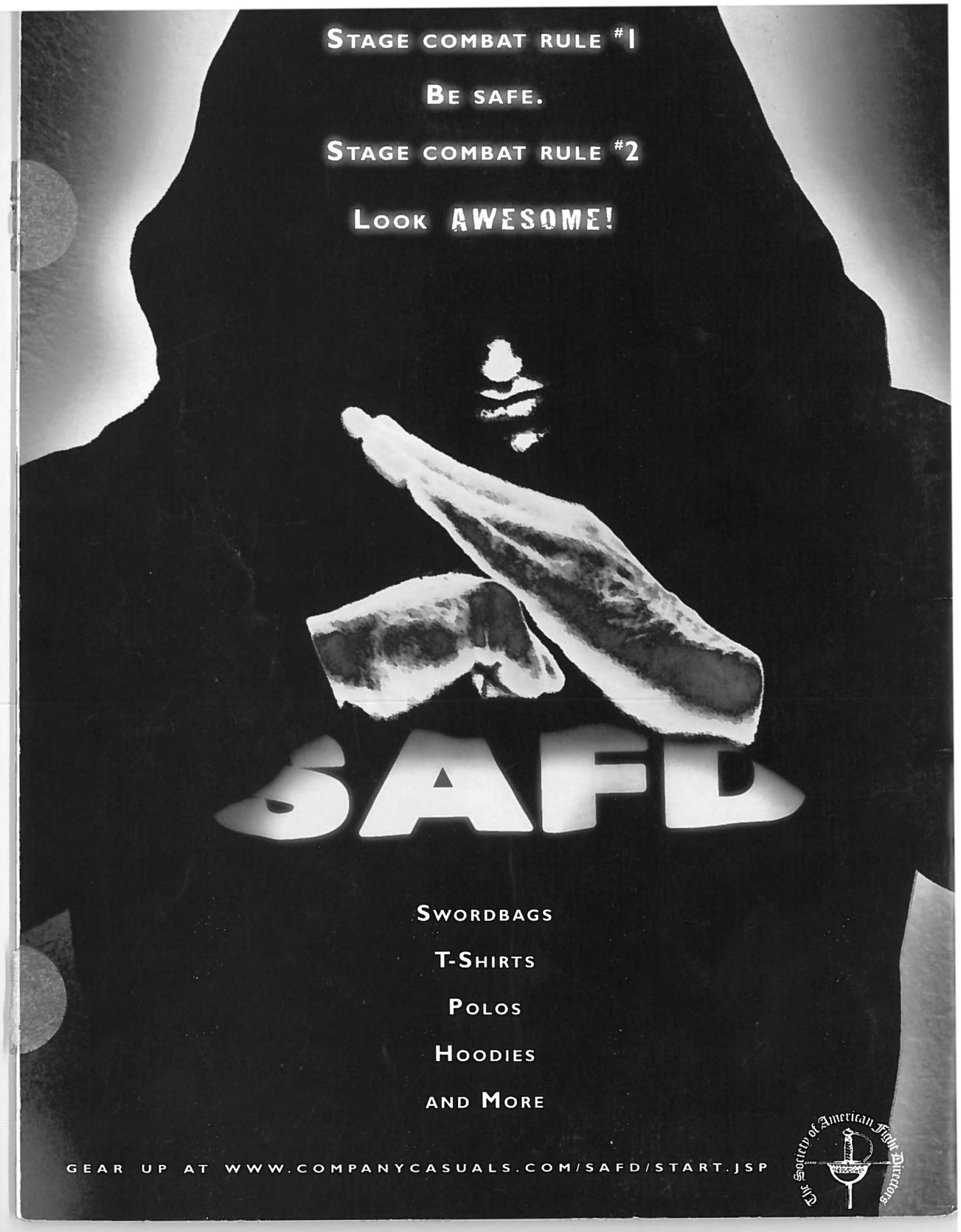
Attention Certified Teachers, Fight Directors, and Fight Masters. Don't forget to check your contact information and update us if anything is incorrect. We also love getting new headshots, so don't forget to send them to FMeditor@safd.org.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